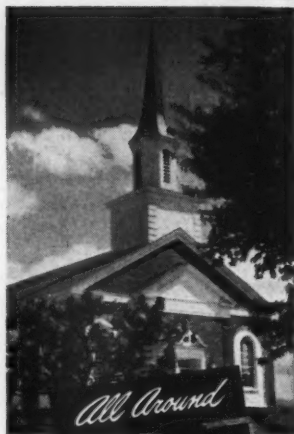


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CONTENTS, JANUARY, 1947

Articles

GLAMOUR MADE TO ORDER (Part 1)	W. R. Harrison	27
MUST I TONE IT?	Ward Hutchinson	36
INSIDE LOOK	Jack Guenther	38
CABLE RELEASE AND REMOTE CONTROL WITH AND WITHOUT FLASH	Reuben Scolnik	50
THE THIRD TRAY	Myron Tanenbaum	58
ARE YOU COLOR CONSCIOUS? (Part 2)	Karl A. Baumgaertel	65
JANUARY PICTURE SECTION		72
HOW TO MAKE PERSONALIZED CALENDARS	I. G. Edmonds	80
REFLECTED CEILING LIGHT	John Stockwell	82
THE NEW REVERE LOOK		85
CAMERA SURVEY—MANUFACTURERS ADDRESSES		109

Movie Features

VACATION FILMING IN SNOW, SURF, AND SAND	Herb A. Lightman	52
MOVIE RELEASES		102

Departments

THE LAST WORD	6
PHOTO MARKETS	12
PHOTO DATA	88
NEW PRODUCTS	94
GADGETS, KINKS AND SHORT CUTS	106
CAMERA CLUB NEWS AND IDEAS	136
BOOK REVIEWS	140
SALON CALENDAR	144



Photo by Earl Theisen

Inside Look
(Page 38)

Cover by JACK KLINE
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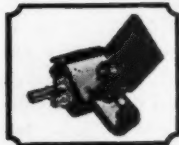
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By DON FITCH

1. Fast-paced is the career of DON FITCH, strictly amateur until he enrolled at the SCHOOL OF MODERN PHOTOGRAPHY. Trained by SMP's top-flight instructors to produce dramatically effective shots, (above), Don's making good with camerarist George Hurrell—works in color and black and white photography.



By WILLIAM SHANER, JR.

3. Striking yet typical is quick success of BILL SHANER JR. In '41, he stocked up on SMP's sound basics, jumped to Hollywood's big-time. Now ex-GI Shaner's back at SMP, perfecting color technique, portrait skill (see above). Next step—his own studio.



THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St.
New York City



By GUIDO J. PALLOTTINI

2. From Paris to Palm Beach, careerists flock to SMP, world-famous for its ultra-modern facilities. From suburban Derry, Pa., came GUIDO PALLOTTINI. His aim—sound training for home town studio work. Current sample of polished skill is intriguing study (above).



By SIDNEY J. KUPFERSHMID

4. Star-in-the-making SM KUPFERSHMID switched from commercial art to fashion photography. Headstarting his career with SMP's basic training, Sid advanced quickly to his specialty. Glamour study (above) portends speedy success in fashion's rich fields.

5. Information Please! "What about tuition fees?" Specialized courses day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M1.

The Last Word

Right or Wrong?

Sirs:

After reading *It's The Law* (April '47), I photographed the local Post Office. I was so proud of the resulting 8x10 toned view that I presented it to the Postmaster as a gift. My only thanks was a lecture for breaking government rules by photographing government property. Will you please tell me if I was right or wrong in taking the picture?

(Name withheld.—Ed.)

The Answer

Sirs:

I have your letter in regard to the picture of the Post Office building made by (name withheld.—Ed.) and presented to me. It is a beautiful picture of the building and I appreciate it very much. I want to say that I was entirely in error in the statements I made to the photographer with reference to violations of regulations pertaining to Federal Buildings. At the time, I was sincere in thinking I was right, but I have searched all bulletins and regulations and find that the wartime restrictions were evidently what I had in mind. I am sorry this happened and am mailing a copy of this letter to the photographer in hopes he will call at my office so I can apologize in person.

(Name withheld.—Ed.)

POSTMASTER.

• We all make mistakes. Only a tolerant man can make a query without blowing his top when he feels he has been unjustly persecuted. And only a fair-minded man can say bluntly: "I was wrong." MINICAM is proud to clear up misunderstandings between men of this calibre.—Ed.

Worked With Stryker

Sirs:

As one of the photographers who had the privilege of working with Roy E. Stryker, I enjoyed reading about him in the Nov. issue (*The Man Behind The Man Behind The Lens*).

Roy Stryker has done much to give photographers greater insight into their work and better appreciation of the significance of their profession. My association with him was an inspiring phase of my photographic career.

Director of Photography

LOOK

ARTHUR ROTHSTEIN

Colored Facts?

Sirs:

The article about Roy Stryker in your Nov. issue is interesting, but I'd come closer to believing it if Mr. Stryker had written it himself. I think your authors colored the facts.

Nevis, Minn.

O. M. HANSEN

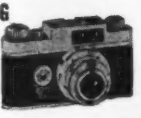
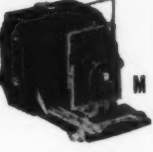
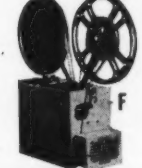
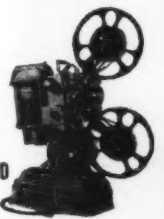
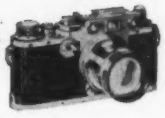
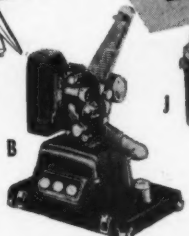
Sirs:

MINICAM's article *The Man Behind The*

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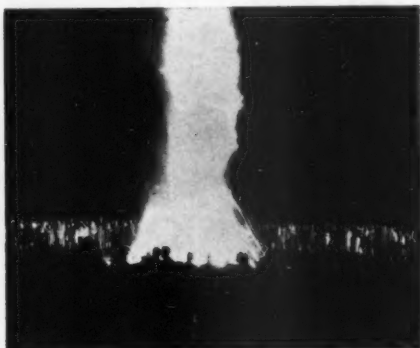
New York City

ROY E. STRYKER

College Pix That Sell

Sirs:

In *Take Your Camera To College* (Nov. issue), Mr. Brinsfield King suggests pictures which an amateur photographer might take to help finance his education. Here are two more "sure-fire" sale suggestions, the bonfire rally for its nostalgic appeal, and the Pep



Queen group for their campus personality appeal.

Iowa State College

V. K. PETERSON

G.E. or Wabash, Ozzie?

Sirs:

I don't ordinarily attach much importance to technical data on exposure etc., but in the October MINICAM Mr. Ozzie Sweet of *News-week* stated he used G. E. No. 2's and No. 3's for his Anso Color. I know that Wabash makes

G-E Reflector Photo Lamps will give you *Christmas* **BETTER** PICTURES!

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For stills . . . get a pair
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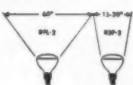
Christmas pictures of Janie? Of the whole family? They're easy to get with G-E Reflector Photo lamps. Good for lots of shots, better shots, too.

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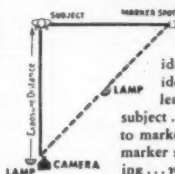
Remember there are two types: RFL-2 (Photoflood) for WIDE coverage, RSP-2 (Photospot) with NARROW beam . . . for special effects or same light, same coverage, at 3 times the distance.



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Dept. D-2, 245 7th Ave. at 24th St., N. Y. 1, N. Y.
CH 2-3310

No. 2's and No. 3's for color, but I never heard of these bulbs made by G. E. Mr. Sweet's color is so good I'd like to know for sure what he does use.

Bronx, N. Y.

ARTHUR ROMERO

Ozzie's Reply

Sirs:

I'm not surprised that Mr. Romero and others have never heard of G. E. No. 2's and No. 3's—blue bulbs for color photography (I use daylight film with these bulbs, not tungsten). They don't exist. I use Wabash No. 2's and No. 3's and I'm sorry as the devil about this error. I'm a perfect example of the photog who doesn't know what he is doing or saying most of the time; thank God the editors continue to buy my pix.

Darien, Conn.

OZZIE SWEET.

Box Camera Problems

Sirs:

I was very pleased to see the *Box Camera Photography* article in the Nov. issue. So few articles are written to help owners of this type of camera. Could you please give me some further help? 1. If I used Verichrome and a G filter with a box camera (three openings) which opening would I use on a bright day? Which on a dull day? 2. Can the filter be used in taking snaps of people in groups or singly? 3. Which opening when using a portrait attachment?

Edmonton, Alberta

WINIFRED COOPER.

• 1. With either Verichrome or Panchromatic film and a G filter, it is generally best to use the largest of the three openings on a box camera on a bright day. Do not use a G filter on a dull day. 2. Yes, but a filter's prime purpose is to bring out clouds and reduce atmospheric haze. 3. Use the opening you would normally use without a portrait attachment.—Ed.

Worthwhile

Sirs:

Almost without exception, every article in your Oct. issue was written for the express purpose of aiding the amateur who has a lot of trouble upon graduating from the old box to a more expensive job. It is a very worthwhile issue, indeed. Hope you continue to do as well.

Station Hosp.

Chanute Field, Ill.

THOM. WOODFORD

Worthless

Sirs:

Your Oct. and Nov. issues strike me as next to worthless because everything about them is directed toward the color photographer, the build-it quack, and the creeping beginner. Why not drop most of this dullish primary stuff and print articles that will do something for advanced amateurs with a technical bend?

Hot Springs, Ark.

JEFF M. LAMPHREY

• Frankly, we feel that more people benefit from bread than from caviar. Moreover, the "technical bends" are what all too many of us already.—Ed.

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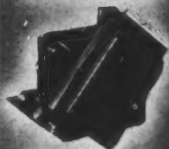
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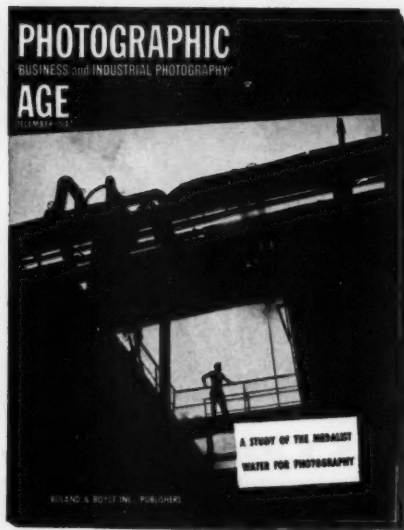
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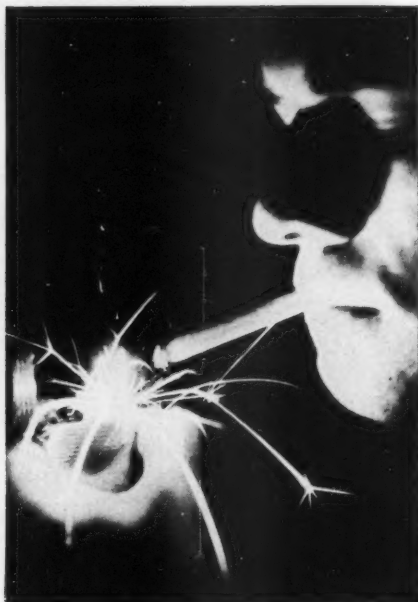


Photo By Lighter Illumination

Sirs:

I made this shot one evening when I noted that a considerable flash of light was given off by a cigarette lighter. The picture was made in a dark room with only the lighter flash for illumination. The camera was a Kodak Reflex and a closeup *plus 2* was used. The lens was set at $F:3.5$ and the shutter was left open for the exposure and closed shortly after the lighter had ignited the wick. Plus X film was used, developed in Microdol and printed on Kodabromide F-2.

Dayton, Ohio.

ARTHUR E. COOPER.

Opal Glass

Sirs:

Where can I buy opal glass of the sort mentioned in the article on building an enlarger? (Oct. MINICAM).

R. 2, Custer, Mich.

ROBT. MARTIN

• Opal glass has been hard to obtain since the war. Use flashed or ground glass, if necessary. Your photo dealer either stocks it, or can get it for you.—Ed.

Tip for Plastic Cartridge Users

Sirs:

I first encountered faulty plastic cartridges (which many MINICAM readers have complained about lately—Ed) while respooling some color film. The projection on the base of the cartridge is shorter than on the standard metal cartridge. This trouble can be eliminated by placing a shim under the cartridge or, as

(Continued on page 112)

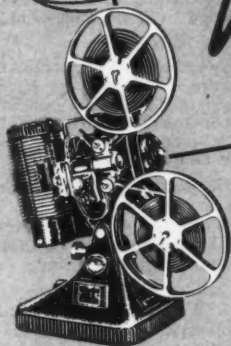
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PHOTO MARKETS

Compiled by MAY SULLIVAN

Holland's Magazine of the South, Dallas, Texas, use Kodachromes exclusively for cover material. They buy very few black-and-whites. Those they do use are usually bought for use with scheduled articles. As to subject matter, they want garden scenes—shots of attractive homes, both interiors and exteriors; an occasional child study or other “personality” shot; vacation scenes and some human interest and strictly seasonal subjects. Subject matter should have a southern flavor, since the circulation of this magazine covers fifteen southern states. It is not necessary, however, that the photos be made in the south, provided there is no foliage, distinct architectural style or other detail to identify them with some other section of the country. For accepted Kodachromes, Holland's pay \$75.00 and up according to merit; \$3.00 to \$5.00 for black-and-whites.

Finecraft Color Labs, Inc., 1015 Sixth Avenue, New York 18, New York, wants color transparencies from 35mm to 4x5 of women and children and outdoor scenes to be used as samples and display. Write for full details to Finecraft Color Laboratories in New York.

Smart Woman, 4729 So. State Street, Chicago 9, Illinois. Mrs. Alone Feaman, Editor, writes: “We use 8 x 10 glossy prints and are especially interested in homes, furniture arrangements for living rooms, bedrooms, etc.” Her publication is also interested in educational features of interest to women. They pay \$3.00 for each print used. The editor adds, “Smart Woman is a magazine for colored women.”

The Shostal Press Agency, 545 Fifth Avenue, New York 17, New York buy Kodachromes only, not smaller than 4x5. They are mostly interested in candid human interest subjects, babies, children, “teenagers, any story telling picture. High grade quality only should be submitted. Rate of payment is decided upon acceptance of photographs. Shostal asks that return postage be included with all contributions.

Maujer Publishing Company, 420 Main Street, St. Joseph, Michigan, wants color shots of industrial scenes—power plants, (interior and exterior), material handling, power transmission, compressors, Diesels. Verticals are preferred. Rate of payment, of course, depends on shots, but is somewhere between \$25.00 and \$60.00.

National Photo Features, 349 W. 48th St., New York 19, New York, is in the market for all 4"x5" Kodachrome transparencies of attractive girls, children, animals, etc. Black and White 8"x10" photographs, either single shot or picture stories of human interest, personalities, spot news, sports, etc., are acceptable. Contributors may submit any material they think is suitable providing return postage and release are included. Copyrighted photos are not wanted.

Sun-up, 4th floor, Moore Bldg., San Antonio 5, Texas, are asking for suitable cover photos, having what they term “newsstand punch” with at least some tie-in to South gardening, living, or travel. These pictures must also include good composition and contrast.

New Mexico Magazine, Box 938, Santa Fe, New Mexico, is in the market for 5 x 7 and 8 x 10 glossy prints; also 4 x 5 transparencies of pictorial New Mexico subjects. Vertical compositions preferred. Please include return postage.

Flying, 185 N. Wabash Avenue, Chicago 1, Illinois. This publication is always on the lookout for photographs of new planes (private, military and commercial), new gadgets or devices for planes; all types as seen in their “Have You Seen” department. Good rotogravure features demand sharp, imaginative 8 x 10 glossies with detailed captions. Query first on photo features. Rate of payment \$6.00 to \$10.00 each on acceptance of photograph.

The Highway Traveler, 2341 Carnegie Ave., Cleveland 15, Ohio, can use 5 x 7 or larger glossies. 5 x 7 Kodachromes preferred for cover material. Cannot use 35mm. Contributor should include return postage.

Profitable Hobbies, 24th and Burlington, Kansas City 16, Missouri, wants picture stories, each about an individual hobbyist, or family hobby partnership. It uses one of these each month, hobbies which are yielding a financial profit preferred. From six to ten black and white, 8 x 10 prints, each with complete caption, should be accompanied by from 200 to 400 words of text. Average price for one of these features ranges from \$30 to \$40, but may go higher, depending upon quality and number of photographs used. Payment is made at time of acceptance. The magazine also uses one photograph each month to head a column called “This Hobby World.” This should be of some hobbyist actively engaging in his hobby. Address material and inquiries to Theodore M. O'Leary, Editor.



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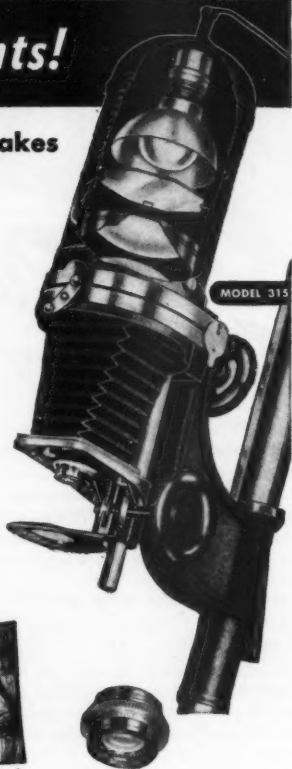
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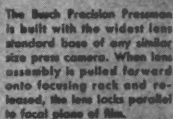
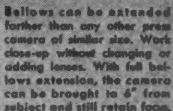
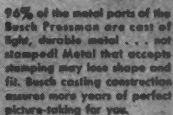


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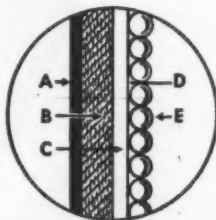


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Glamour

Made to Order

WILLIAM R. HARRISON

PART I

IF YOU WANT to shoot glamour pictures, I can promise you this from the start—there's nothing profoundly difficult about it. You can do nicely with models who aren't stunning beauties, and you can

get along without costly gadgets. The important thing is *you*, the man behind the lens. Whether you use a folding camera, a Speed Graphic, or a Rollei, what counts is your ability to learn and apply the simple,

TO ILLUSTRATE this article, Harrison selected a girl who worked in a camera store and had never been glamourized before. This is "Susie Q's" mug shot, made for future reference. Note the high forehead, deep smile lines, and creased-type of nostrils. These are some of the points glamourization must remedy. Fig. 1.

SUSIE Q glamourized with proper makeup, costuming, posing and lighting. Note that Susie's chin has been lowered a little and that the front key light has been raised to cast black shadows. Only two lights were used to produce each of the final glamour pictures—a front key light, and a small spotlight on the hair.





GLAMOUR in color is often a post graduate course for photographers who have first learned the rudiments of make-up, costuming, posing, and lighting in black-and-white photography.

All illustrations by
W. R. HARRISON



basic fundamentals of glamour technique.

Before we buckle down to cases, let's decide what the word "glamour" means. Among all kinds of conflicting interpretations, Webster, in the Fifth Edition Collegiate Dictionary (G. & C. Merriam Co.), takes a reasonably good whack at defining it understandably. Says he:

"Glamour—Any association with an object or person, through which the object or person appears delusively glorified: a deceptive or enticing charm."

That is fairly clear, isn't it? If you succeed in creating a delusion (I prefer "illusion") of glorification, you have created glamour. If you make your model look enticingly charming, you have created glamour. In a nutshell, if you make your model look "*becomingly* what she ain't," you've glamorized her.

There is no such thing as a glamour "type" of girl. True, some girls can be made glamorous with a little less effort on the part of the photographer than others, but glamour is *created* by the camera-artist nonetheless. Through the wizardry of make-up, correct head positioning, costuming, lighting, backgrounds and expressions, any average girl—pretty or otherwise—can be given a "deceptive or enticing charm" by the photographer who has the know how.

Since the average amateur has about as much chance of shooting beautiful actresses or expensive models as he has of capturing a "flying saucer" in a gunnysack, let's forget about sirens and concentrate on the girls you know. Maybe the kid sister or the wife will pose for you. Or, if you prefer, the girl next door. Ask her.

Will she pose? You bet she will. There's magic in the word "glamour." So now you have a model—let's call her Susie Q.—the camera, the lights. You are all set.

The Mug Shot

The mug shot, first on your shooting list, is your record shot. You will probably make it with the model facing squarely into the camera because you will want to analyze it carefully in order to find out what you have to work with. You could,

of course, take a dead-pan shot and make Susie look like passport photo's nightmare. Don't do it; you will be cheating yourself if you distort her natural appearance. Be fair to the gal, let her smile into the camera if she wants to, and make as good a "straight record" shot as you can.

For the purpose of illustrating this article, we picked an average girl with no acting or modeling experience whatsoever. Susie Q., in this case, happens to be a clerk in a camera store and an ardent camera fan herself.

So much for the vital statistics on Susie Q. Figure 1 is her "mug" shot, which we'll proceed to analyze like myopic professors dissecting a beetle.

Susie, you'll notice (by her mug shot), has a pretty good oval chin contour but her face is too long for real oval beauty due to her high forehead. The appearance of having had the wind and rain in her hair will be easily remedied. Notice her nostrils—they are the creased type which would ordinarily give you plenty of trouble. Makeup, head positioning, and lighting will take care of this. When Susie smiles, her face cracks up into nearly perpendicular lines; makeup will only partly remedy this, so we'll have to depend upon *building expression* to polish off this particular problem.

"Building expressions?" Certainly. You can't depend on any model, professional or otherwise, to give you the expression you want. But if you correctly pose and position a model, the expression you want will come naturally. Hope, sophistication, suggestion, shyness, faith, flirtation, invitation—there are dozens of expressions a model assumes automatically without even knowing she is doing so—when you achieve the right combination of eye, lip, chin, and head position.

Back to Susie Q. Notice that one of her ears juts out too far at the top; something will have to be done about this. There are a few circles around her eyes but there is no puffiness to worry about. On the whole, Susie Q is an average specimen of everyday American girl. Now let's see what we can do in the way of glamorizing her.



MAKEUP, cream style, is first applied as a foundation in a series of daubs an inch or so apart. This foundation is applied to all parts (except the eyelids) that will appear in the finished picture.

Fig. 2.

Foundation Makeup

First of all, she will have to be made up for the camera. We must admit right away that it is *possible* to produce perfectly good glamour pictures without the benefit of makeup. Even when the model's features are considerably less than perfect, much can be done in the posing of the body and the positioning of the head. Carefully handled lighting will work wonders, and an expert retoucher can fix up anything that may go wrong.

But why do it the hard way?

There are a number of different makeups on the market and almost any of them, correctly used, will fill the bill. My personal preference is for the cream style, such as Max Factor's Satin Smooth Panchromatic Cream (in tubes). It is exceptionally easy to handle and it stays put even through a long siege before the camera. Furthermore, it is quickly applied. A complete corrective makeup job can be done in about twenty minutes—and at a total cost of less than a dime per sitting.*

For most glamour pictures, makeup



HERE the daubs of No. 25 panchromatic foundation cream have been blended together on one shoulder and part of the chest, with other parts of the face and figure still to be worked on.

Fig. 3.

must be carried down to the upper part of the arms and chest. Since makeup cream is greasy and will stain clothing, the model will need a makeup rag of some sort—an old towel will do. Clothing from the waist up should be removed so the makeup cloth can be placed over the chest just high enough to cover the nipples and pinned tightly in back. With another towel over her head to protect her hair, the model is ready for the foundation makeup cream.

Panchromatic cream No. 25 will serve as a general foundation. Squeeze about an inch and a half of cream from the tube, and spread it evenly on the back of your hand (like an artist's palette). Then, with the tips of your fingers, place a series of daubs of cream an inch apart all over the face, neck, shoulders, chest and arms—

* In Part 2 of this article, to appear next month, author Harrison supplies a cost-break-down on the makeup, costuming, and glamour backgrounds used in the accompanying illustrations. Also listed are firms that will supply these materials to MINICAM readers who cannot obtain them locally.—Ed.



AFTER blending the basic foundation, lowlight cream is applied in daubs where necessary. Lowlights help compensate for both the flat front lighting used, and for skin irregularities which detract from ideal beauty. **Fig. 4.**



WHEN the lowlights have been blended into the previous foundation, daubs of highlight are applied. Since Susie Q has a high forehead, highlights are placed near the temples to increase its apparent width. **Fig. 5.**

everywhere (except her eyelids) that flesh will be visible in the final picture. Since you can't very well stop in the middle of a sitting to apply makeup to a neglected area, it is better to cover too much territory than too little. When you have finished daubing, Susie Q should look as if she has an advanced case of something pretty horrible. (See Fig. 2.)

Next, still using your fingertips, gently blend these daubs of color together until the skin presents an evenly suntanned appearance. If the skin still looks greasy at this stage, you have used too much foundation. It should have a slight shine, but nothing more. (Fig. 3.)

Since the lighting we are to use will be flat, the model must be made up to compensate for this. In other words, an overall foundation makeup isn't enough. Normal shadows and low areas, as well as those parts of the face farthest away from the camera, must be emphasized with darker shades or lowlights. Highlights and other prominent areas must also be built up, using lighter shades of makeup.

Lowlights

For lowlights, you will use No. 27 or No. 28 cream and apply it in daubs just as you did the basic foundation. It will, however, be applied only to the shadow or depressed areas which you wish to make still darker. These areas include the sides of the nose, the jaw contour, all of the neck, and in under the chin. The exact positions for the lowlights will naturally depend upon the configurations of the model's features. A bulge on one side of her face, for example, could be pushed back to normal shadow by the use of a lowlight color several shades darker. Broad nostrils can be thinned down the same way, and an overly prominent chin can be pushed back with lowlight. Excessively broad foreheads are seemingly narrowed by the application of lowlights to the temples. (Fig. 4.)

Daubs of lowlight cream should be carefully smoothed out with the fingertips to cover only the areas you wish to subdue, and the edges of these areas must be invisibly blended into the original No. 25



PANCHROMATIC powder is used lavishly over the foundation. The reason for this is that the powder does most of the light reflecting and/or absorbing job. The greasy cream foundations are primarily a power base. Fig. 6.

foundation, thereby lending a general roundness to the face that No. 25 alone does not produce.

Highlights

Next, we are ready to tackle highlight areas, using No. 22 or No. 23 panchromatic cream. Application of the highlights and lowlights is the most important stage of the makeup because through them you materially alter the general shape and appearance of the model's face. In discussing Susie Q a little while ago we decided she had a longish face due primarily to a high forehead. This being the case, we will apply highlight cream to her forehead in such a way as to carry the highlights out toward the temples as shown in Fig. 5. This will have the effect of apparently widening her forehead.

Daubs of highlight cream will also be placed on her cheeks, in order to lend them a greater illusion of roundness. A daub of highlight cream on the point of her chin will keep it forward where it belongs and avoid flatness. With a fine brush, a



MASCARA, a new lipdo, eye shadow, and eyebrow pencil polish off Susie Q's makeup job after the powder has been blended well into the foundation creams. These are all unretouched pictures. Fig. 7.

thin stripe of highlight should be run down the bridge of her nose. A long stripe will thin and lengthen the nose; a short stripe would tend to shorten it; a broad stripe would make it appear thicker.

Before blending the highlights, let Susie Q take a look at herself in the mirror. If you like, you can console her with the fact that in a minute she'll look worse!

Applying Powder

Figure 6 shows what I mean. Susie's flour-barrel complexion is the result of a liberal application of powder, identical in color to the foundation cream that was applied to each area. In other words, highlight powder was dusted on over areas that had previously received highlight cream. Lowligh powder was used over areas that had received lowlight cream. And in each case—plenty of it!

Powder should be carefully rubbed right into the cream foundation. All make-up instruction booklets tell you to use a powder brush: I have found that the finger tips do a much better job. If

the powder cakes when you spread it out and rub it in with your fingers, it is an indication that you used too much foundation. Remember, the powder does most of the work so far as light absorbing and reflecting ability is concerned, and the cream foundation is little more than a powder base. That is why it pays to go easy with the cream.

After the powdering is finished, the next step is to clean up the eyebrows with an eyebrow pencil, altering their shape a little, if necessary. Brown eyeshadow may be applied to make the eyes appear farther apart or closer together as the case may call for. Mascara is used in order to make the most of the model's eye lashes, and the lip rouge (removed, of course, before the make-up job began) will need renewing. Max Factor's No. 2 Special Lip Rouge is ideal for panchromatic film, but any medium dark lipstick will serve.

At this point Susie Q has changed considerably in appearance—as best revealed by Fig. 7. Compare this picture carefully with Fig. 1, her "before" shot. Notice the smoothness of the skin texture, the im-

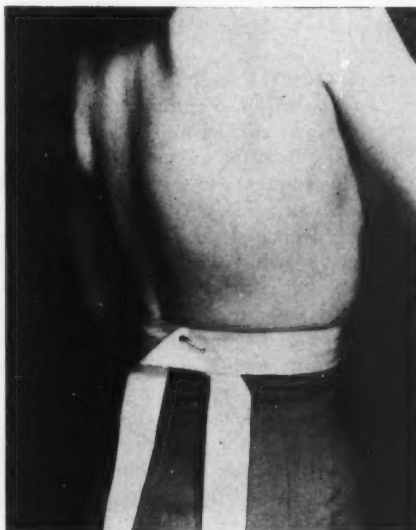
provement on the nose, the clean cut facial contour, the elimination of the circles under the eyes, and the better definition of the eyes themselves, together with the more sophisticated lip-do. None of these pictures have been "prettied up" with retouching: each is exactly what the camera recorded. All shots, by the way, are on 4x5 Ansco SSS Pan film. Eastman Superpan Press, Type B, is another extremely responsive film for glamour work.

Costuming

A great part of glamour is the costume worn by the model, and costuming is largely a matter of creative imagination. With a few pieces of material you can design different costumes from now until doomsday. The important thing to remember at all times is that your model must look *clothed*, not *draped*. In addition, the style or type of costume you design must be in keeping, first, with the shape of your model's face and, second, in keeping with the theme or mood you hope to produce in your picture.

Let's begin with a very simple V-neck

THE BASIS for all glamour costuming described here is a piece of stout webbing drawn tightly around the waist and securely pinned. Fig. 8.



STEP 1 in building a V-neck costume from strips of chiffon. Depth of the V is determined by placement of the first pin. Fig. 9.





THE MATERIAL is tightly stretched and pinned in back. Inexpensive theatrical chiffon was used in constructing this costume. Fig. 10.

A SECOND piece of material is pinned in place like the first. Excess material is allowed to dangle; it won't show in the picture. Fig. 11.



SUSIE Q's first glamour picture is nothing earth-shaking, but is a big improvement over the "record" shot on the title page of this article. This type of simple glamour posing is used in dozens of advertisements. Next month we'll discuss more elaborate costuming ideas. —>

deal that anyone can make. It is a good reliable costume because, when finished, it will closely approximate a more or less standard type of evening dress.

First, the basis of all built-to-order costumes is a waist band. This consists of a piece of two or three-inch webbing material which is available at any notion counter. All costuming is accomplished on the standing model: don't attempt to do a costume job with the model sitting down, it just won't work. Carry the webbing around Susie Q's middle, about on a level between the last rib and the ilium, cinch it up as tightly as you can pull it, and fasten it securely with a safety pin. You can get maximum tightness if the model exhales just before you tighten the webbing. The pin should not be placed at the spine (where it would be in the way of subsequent pinning operations) but a little to one side, as shown in Fig. 8.

The band serves as a support for any type of costume you may design. Materials are pinned to the band instead of the model's clothing because this avoids possible clothing damage and assures a smoother fit for the costumes.

Take a strip of costuming material such as theatrical chiffon and pin one end to the waist band at the navel. If the first pin is placed more to the right of the position shown in Fig. 9, the depth of the V will be decreased: if placed more to the left, the V will be deepened. The depth of the V at its apex, and the width of the V at the shoulders will be governed by the shape of the model's face. For a fat, round face, the V would normally be made very deep and the material over the shoulders would be kept close to the neck—this to offset the roundness of the face. If the model's face were thin, a very shallow V would be preferable and the ma-

(Continued on page 128)

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Must I Tone It?

BY WARD HUTCHINSON, A.R.P.S.

WHAT is this coat-of-many-colors fetish called tone? Why do so many top-notch hobbyists swash each print in whatever colored concoction its "type of picture" allegedly calls for—and yell high treason when one of their brethren refuses to follow suit?

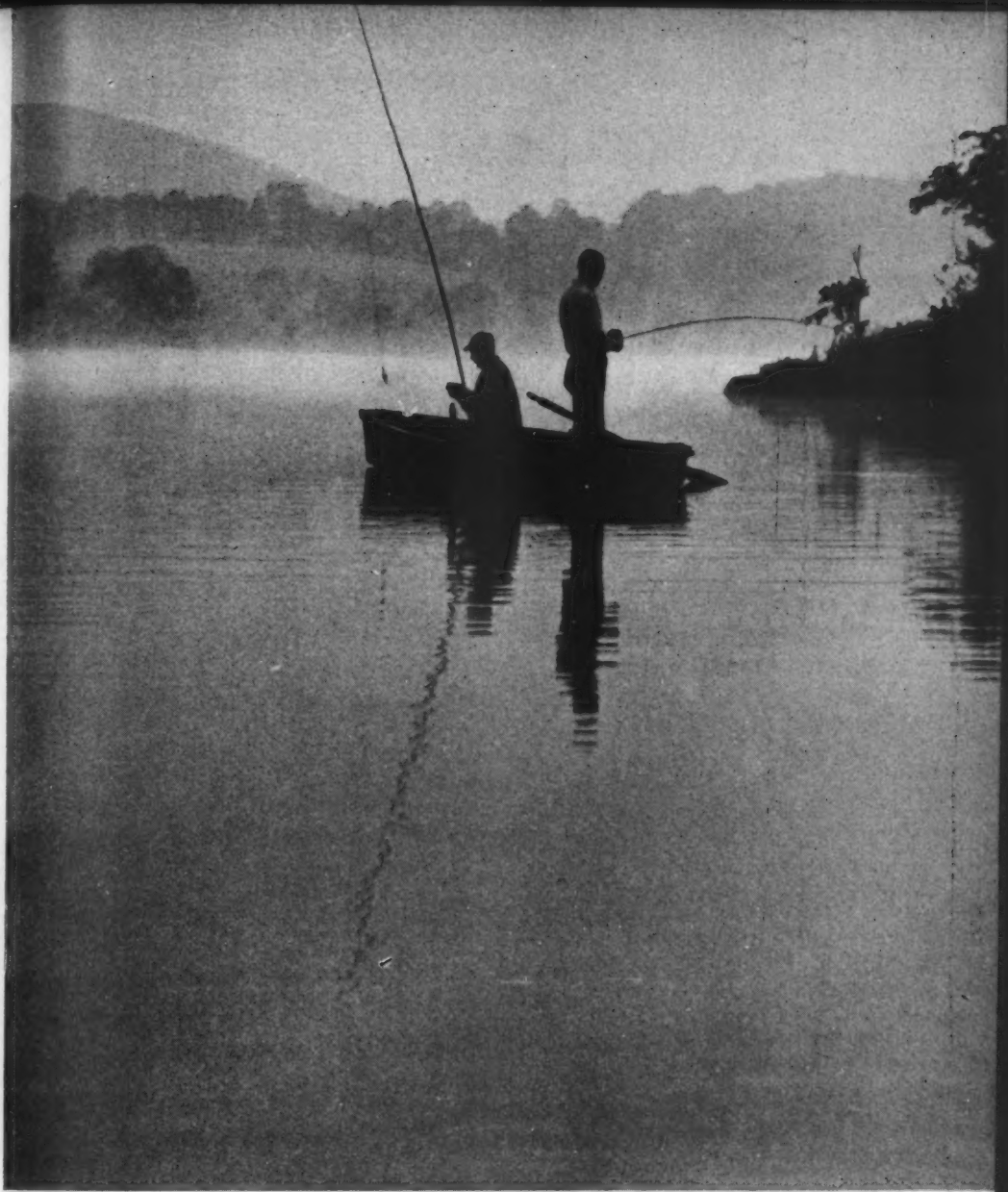
Not long ago, for instance, I made a shot of fishermen in two boats at 5 A. M. on a hazy July morning. Everything was pearly gray with mist when I made the shot, so I printed it straight and sent it out on a PSA Postal Portfolio of which I am a member. Sure enough—back it came with a critic's suggestion that the scene should have been blue-toned. Did it matter that the original scene had lacked blueness of any sort? Not a bit. "Marine scenes," quoths the unwritten law of fetishes, "are enhanced by blue toning." Hence one should unquestioningly convert a misty gray scene into a solid, metallic blue with gold toner.

Not I. Even if I admit that on rare occasions toning may have some justification, most of the time, it seems to me, toning is untasteful. Black-and-white in pictorial art has been accepted by convention for thousands of years. Translation of a scene's natural colors into the black, grays, and whites of a photograph is visually understandable. When black-and-white is converted into blue, green, violet, yellow and other colors, however, a fundamental change in the visual result takes place.

The object in toning is generally to change a photograph from black-and-white to the color best approximating that of the most prevalent natural tone



of the object depicted. A child playing on stone steps in the sun, for instance, seems a natural for sepia toning; a child playing on the beach suggests a paler tone. Many people like sepia toning for portraits and



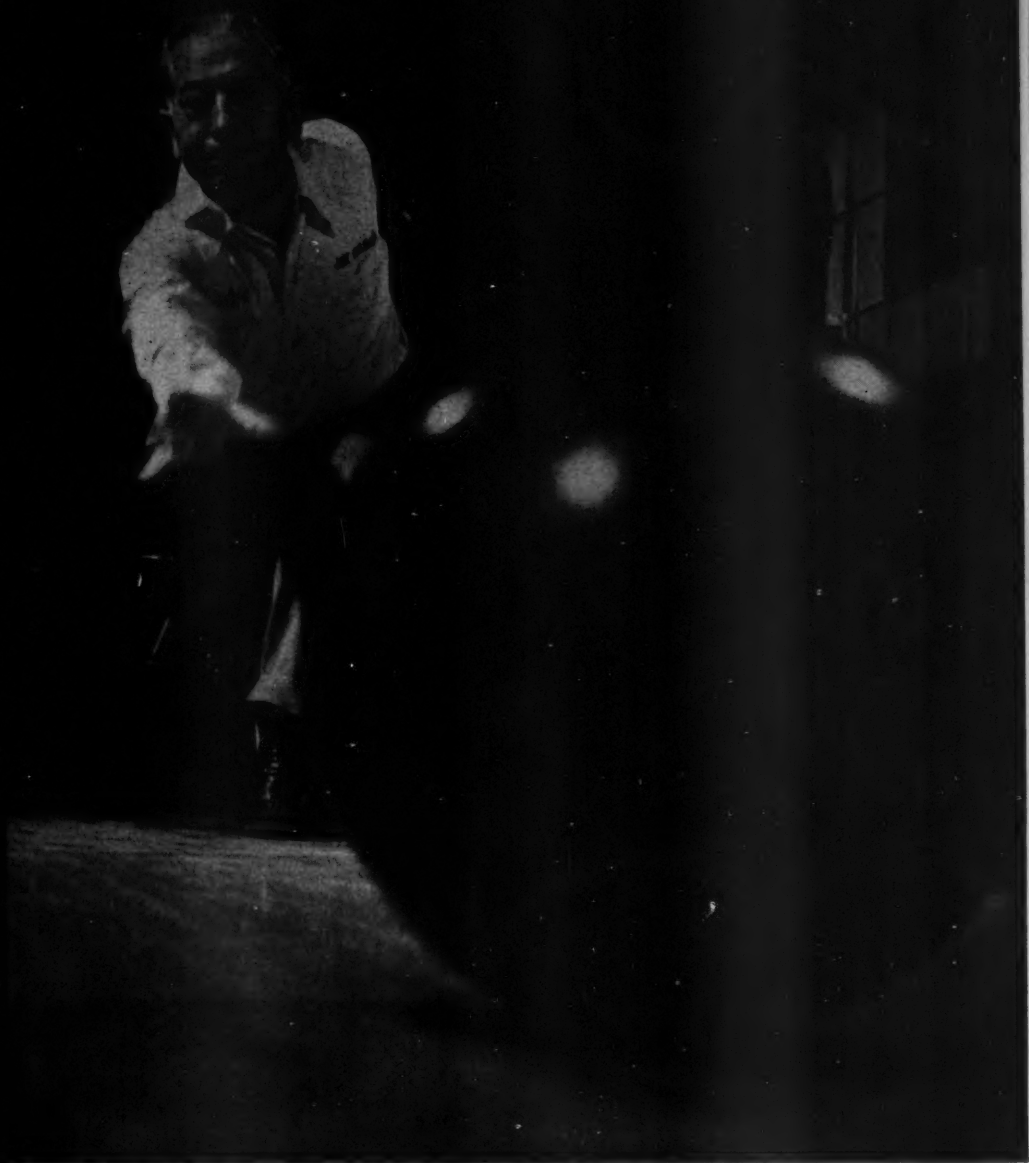
WARD HUTCHINSON, A.R.P.S.

figures on the grounds that it gives an illusion of both the sunshine and the flesh. Even I do not find some sepia work intolerable.

But when it comes to the more flagrant

colors, used indiscriminately, or to blues used without even a thought as to their actual validity, I protest. Why must a snow-scene be toned blue merely because

(Continued on page 126)



BOWLING

HAROLD RHODENBAUGH

MOST BOWLING SHOTS have long since become photographic clichés. Here, smart thinking on the part of the photographer produced an unusual angle and a degree of distortion

which lifted his picture into the top class by adding excitement and impact. Only creative photographers can achieve this. Equipment—Twin-lens reflex, double flash.



photo by Bob Sandberg

Inside **LOOK**

By JACK GUENTHER

Managing Editor—Look Magazine

FIVE YEARS AGO last summer, I put behind myself a pleasant career as a sports columnist and informed my friends that I was going to work for *Look* magazine. The news was received with mingled emotions. Most of my friends mumbled good wishes through mouthsfull of beer. A few expressed curiosity.

"Do you," they asked quietly, "know anything about photography? Or about photographers?"

I confessed my innocence.

"You'll learn," they explained. "And as you learn just remember that you don't really have to be crazy, but it helps."

After five years of leading a dual existence with both sides of my double life dominated by shutter speeds, F:stops and film speed ratings, I'm completely agreed.

On the one hand, I have suffered the agonies common to every amateur who has managed to make one lucky shot the first week he owned a camera.

On the other hand, I have suffered the special agonies reserved exclusively for the editor who must, among other things, direct the extremely varied activities of a staff of professional photographers.

I started from scratch with a 1922 Brownie, and I've made terrific progress. For although I'm still at scratch—I've acquired four cameras, five auxiliary lenses, four view finders, and sufficient filters, lens hoods, tripods, flash equipment, and leather goods to sag the back of a Missouri mule.

I've shot around 5,000 negatives and managed to get five passable pictures.

I've learned to spell such words as

"Kodatron" and "Technicolor" without a slip and to gauge the honesty of an expense account in 10 seconds flat—or five under par.

This much I state only to get it on the record. From here on I will deal with photography only as it is confined to the creation and the mechanics of publishing a magazine—a magazine which considers the picture as equal, if not superior, to the written word in transmitting either information or emotion to a reader.

In helping to produce the pictures which are published in *Look*, I start with two rules:

1. No picture is better than the story it tells.
2. Technical excellence is assumed.

The first of these rules is obvious. A snapshot of Sister Gertie is indeed a treasure to her family. But in the United States there are upward of 50,000,000 families—and most of them have a Sister Gertie of their own. All of their snapshots can't be printed. Before any one of them can be printed, before it is worthy of being brought to the attention of 140,000,000 Americans, it must convey either information or emotion. The more it conveys of either or both, the better it is as a picture and the more space it commands.

The second rule is a redundancy. Mastery of his tools is second nature to the *Look* photographer. He operates the mechanical end of his profession—the camera and its accessories and adjuncts—the way a good writer handles language. The professional writer doesn't stumble over grammar and spelling; the good photographer doesn't puzzle over exposures and lighting.

The two rules are simple, but within them is everything that makes up the photographic end of a visual magazine.

If I were asked to briefly define *Look*, I would do so in this manner:

"*Look* is a magazine which makes use of words, pictures, drawings, cartoons and graphs in transmitting its ideas. It does not carry fiction or cover spot news but it attempts to reflect and interpret people and world events in an informative enter-

taining manner. It is a magazine which is not content to interest one age group, one sex group, one economic group or one intellectual group—but one which aims to interest every reading member of every family in the United States."

Now, you say, that is very fine but what about photography and photographers? Well, photographs occupy more editorial space in *Look* than do all other mediums combined. The first question asked of 90 per cent of the story ideas presented is—"Can this story idea be visualized?" The second is: "Can it be visualized photographically?" This means, instantly, that the individual staff photographer must be able to use his medium as a *story telling* medium.

From now on, this article must necessarily reflect my personal opinions. So that the staff does not rise up in a body, let me repeat that everything from here on constitutes *only* my own personal opinions. I'll tackle the mechanical end first, then the creative factors. Ready?

Cameras—A camera is a tool, nothing more, nothing less. No professional architect plans to build a structure with one tool, no carpenter attempts to execute the plans with one tool. There are different tools for different purposes, and I have found that there is no one camera which a professional photographer can use for every purpose without great sacrifice either in subject matter or quality.

Our own photographers use every negative size from single frame 35mm through 5x7. The bulk of our pictures are taken with twin-lens reflexes using 2¼ x 2¼ film size. The choice of a camera and negative size, however, are problems which are largely left to the individual photographer. Personally, I don't like photographers to insist upon shooting landscapes with a 35mm. camera, or to try gloomy interior action with a 4x5. The only sensible rule is this: fit the camera to the assignment so as to obtain the most control of subject matter and at the same time the best quality possible on that particular job.

In the same breath, I would like to



WHISTLER'S MOTHER—1946 VERSION

EARL THEISEN

GOOD EXAMPLE of how humor may be induced by careful planning. A "produced" picture in which the costume, the situation, the unclad leg and the portrait on the wall

added up to a chuckle. Theisen's pal, Rita Hayworth, shows the type of role she would like to play if she weren't a glamor girl. Camera was the Speed Graphic $3\frac{1}{4} \times 4\frac{1}{4}$, double flash.



BIRTH

GEORGE HEYER

THIS IS THE TYPE of job on which the 35mm camera (used here with natural light) is at its best—when flash cannot be used and where existing light is too dim and the ac-

tion too fast for larger equipment. Another case where the picture tells the story—it was used as the last shot in a feature story, "Life and Death in Indiana."

speak a word in favor of the 35 mm size. As an amateur, I find that my own 35 mm cameras give me everything in control and quality that I could possibly want—

providing I use them with precision. As an editor, I have found that the extreme speed and extreme depth of focus of these instruments is invaluable for obtaining

usable pictures under conditions where other cameras could not be used. But let me add a note of warning: a 35 mm camera is not a universal camera no matter what its manufacturer may claim—it is a specialized instrument, unbeatable in its field, but restricted by conditions and subject matter.

Films — *Look* imposes no rules upon its photographers regarding the use of film. The professional photographer must streamline his operations and standardize both his equipment and material. I find that too many photographers use fast films as a crutch to protect themselves with wider latitude. The middle speed films have sufficient latitude and speed for most jobs, and will enlarge better to page size

without special handling. I personally believe that the best results in outdoor, sun-lit shots come from films with a 24 or so, Weston rating, and that the best results for indoor tungsten work, particularly if there is action, come from films of 100 Weston or up.

And, though this may bring on a storm of wrath, I prefer to put speed into the lens rather than into the film in every case where the cost does not become exorbitant. To re-cap, however, different films should be used as tools the same as cameras; choose the one film which will handle the majority of work with the best quality. Shift to another film for special purposes.

Exposure — Our laboratories are standardized for a mass production opera-

GOODNIGHT KISS

DOROTHY TAYLOR

CLIMAX PICTURE in a beauty story stressing lips. Miss Taylor used a $2\frac{1}{4} \times 2\frac{1}{4}$ twin lens reflex with single subdued flash to get this good example of a "staged" picture as opposed to the candid or grab shot. Here the mood was important, the people unimportant.



THE PROBLEM: to dramatize the difficulty that paralytics have in walking. The solution: a picture which tells better than any number of words the struggle that must be made each

time the girl takes a few steps. Using a $3\frac{1}{4} \times 4\frac{1}{4}$, Bauman made triple exposures with three speed lights hooked in sequence. A top-notch example of arrested movement.

SPASTIC PARALYSIS

FRANK BAUMAN





JUVENILE DELINQUENT

HY PESKIN

A COMPLETE STORY by itself. The young girl is locked away, she is ashamed, a social service worker is trying to soothe her. With-

out the framing, the picture would have meant little; with it, it is a sure-fire attention getter. Camera, 4x5, one remote flash.

tion. As with everything in photography, this represents a compromise — get the best quality from all negatives with maximum speed and with the least amount of special attention possible. Accordingly, *Look* photographers strive for normal exposures. This is a hard and fast rule in shooting for publication as opposed to shooting for the salon. The photographer who hits exposure on the nose in 98 per cent of his work need not rely upon the man who develops or prints the film for quality. By making certain that his picture is on the negative, the photographer can relax.

Another hard fact is that a professional magazine photographer has only so many hours in his work week; time spent in a dark room is time stolen from the field, and time stolen from the field means less

space in the published magazine. Special solutions, special developing times, special printing and dodging and special papers form the wines which excite the amateur hobbyist. To the man who is shooting for ideas and for expression they are just so much gimcrackery. The professional rarely alibis his exposure. He knows that correct exposure is part of his profession, and that if he doesn't get it right no amount of dark-room mumbo-jumbo will ever salvage it 100 per cent.

Lighting — As someone once said, photography is nothing more than a knowledge of light and lighting. But lighting — or the flash bulb type of lighting — is my pet bugaboo. I am convinced that most photographers with flash equipment and easy access to large quantities of bulbs consistently over-flash their work

—and suffer from the tendency. The invention of the peanut bulb advanced photographers mechanically by a decade and retarded them artistically by at least five decades.


In many respects the flash bulb has led to increased laziness and artistic mediocrity; the photographer has become too secure in his guide number. It has led to thousands of pictures in which the subject matter as photographed bears no relation to the subject matter as the eye of the photographer originally saw it. It has further led to a decline of naturalness in photographs, and has superimposed upon countless photographs an artificial, if sharp, slickness that has no meaning and never had any relation to reality.

EDDIE CONDON

Today we have extremely fast lenses, and accurate photoelectric exposure meters. The marvel of the peanut bulb has long worn off. Yet time after time photographers ignore the elemental fact that while flash photography carries a remarkable depth of field, the eye never carries this same depth. They clutter their pictures with detail that is needle sharp, but detail that kills more pictures than it has ever made. In most story telling pictures, one subject should dominate. Then let it dominate; let the foreground and the background fuzz out—when they are not specific story telling details.

In at least half the cases where bulbs are used, photo flood lamps give superior results—if there is time to put them up.

JAMES HANSEN



USE OF THE SINGLE flash on the $2\frac{1}{4}$ x $2\frac{1}{4}$ twin lens reflex was an extremely wise choice. It is an example of lighting by elimination, a case in which the lack of lighting gives the drama and interest to the shot—which was made while the band was playing.

STUDIO TOUR

MAURICE TERRELL used a $2\frac{1}{4}$ x $3\frac{1}{4}$ film size in shooting this subtle type of story-telling picture. Van Johnson escorts two girls through M.G.M., so for the lead picture in the series Terrell carefully chose for his background an existing set to give the suggestion that the girls were being led into the land of make-believe.



When artificial light of any type is used, it should flow naturally—from a window, a door, or a lamp—so that the entire character of a room, office, or a building is preserved and not wiped out in one awesome, blinding blast which instantly transforms it into something the eye has never seen.

Dramatic subject matter requires dramatic lighting—but often the lack of light furnishes the drama. Lighting by elimination, as practiced by such expert cinematographers as James Wong Howe and John Seitz, remains the most effective type of lighting yet practiced. And, where people are concerned, there is no question that the fewer the popping bulbs the more natural the subjects. Try it on yourself, with yourself as the subject, and you'll soon agree.

Composition — Composition makes, breaks, or at least differentiates photographers. In salon work, no holds are barred. In magazine publishing, many are barred—the photographer must work within the limits of the page format. Further, he is rarely certain when he takes a picture just what part of it will be used in what shape in what space. Accordingly, he must compromise for the sake of gaining the most benefit for his publication.

Look pictures, for the most part, tend to be square to mild verticals. A *Look* photographer knows that except in unusual cases his pictures will not be used in extreme verticals or extreme horizontals. In composing, he leaves enough latitude so that the art department may crop his work without hacking it. Tight composition is laudable only if the photographer knows in advance how the picture is to be used. Into this come problems of perspective and controlled distortion, the individual nuances of every photographer, but for practical purposes they must be compromised with publication requirements. When in doubt, the magazine photographer composes a square—then shoots a second negative just as he saw the image. In any case, he realizes that his first job is to tell a story,

that his second job is to bring into the picture as much artistic feeling as possible. The cruel practicality is: the picture which is published is a successful picture, the picture which hits the cutting room floor is usually dead forever.

Color Work—The age of billboard use of color in magazines is ended. Today, we already have color films which may be processed in a relatively short time in the kitchen or laundry—and which may be processed with a degree of control never previously considered. We have, in experimental form, color films which have speeds at Weston 20 and more, and will soon have speeds which approach Weston 50. Soon, very soon, we will see new fields of subject matter handled in color—candid pictures, mood pictures, indoor and outdoor action pictures—to a degree never believed possible. For along with the new film is coming marvelous technical advances in stroboscopic lighting.

All this adds up to more color of more different types in magazines, more technical research for the individual photographer. No longer will he be able to approach subject matter with a monochrome view, regarding his color assignments limited by primitive tools. Henceforth, he will have to see with his monochrome eye and with his color eye and into the latter he'll have to put all the ingenuity and taste reserved previously for the former. This is the big push for the future—and it won't be an easy one.

Photographers—While not leaving the last to the least, I would like to point out that regardless of the mechanics of the profession the men who make up that profession will always improve as fast as

(Continued on page 130)

SPRAGUE TALBOTT

ANDREA KING was one of the girls used to illustrate a *Look* story titled "Hollywood's Most Beautiful Figures." The classical simplicity of the background, plus perfect posing, places all attention on the figure. The use of the plant on the right breaks what otherwise might have been too much severity. Talbott used a twin-lens reflex with medium speed film.



Cable Release and Remote Control

IF YOUR CAMERA is equipped with a magnetic type (solenoid) flash synchronizer, you already have the major component of a very simple and smooth-working "cable release" and remote control. As a matter of fact, every time you take a conventional flash picture, you trip the camera shutter by electrical cable release; while each time you fire the flash unit from an off-the-camera position, you exercise some degree of remote shutter control.

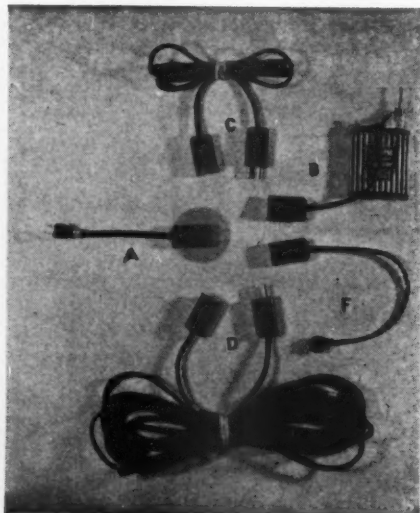
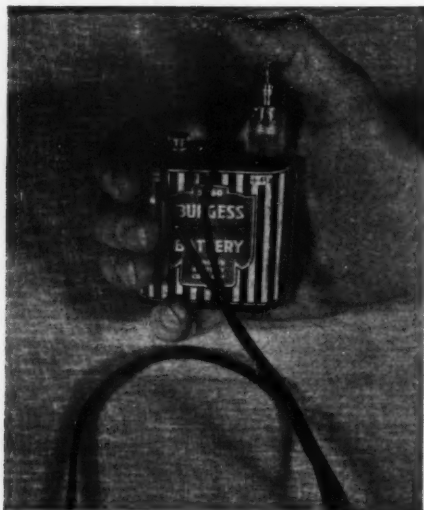
When not shooting with flash, however, there is no need to carry around the awkward flashgun case, batteries, and a reflector unit in order to take advantage of the smooth shutter-tripping action of a solenoid mounted rigidly on the lensboard. The small palm-sized 4½ volt battery

(Burgess #5360) shown in Fig. 1 completely replaces the heavy 3-cell flashgun on my camera.* It is invariably used to trip the shutter of the camera both for near and for far remote control—Fig. 1, in fact, was actually snapped by the battery shown in the photograph. The battery is connected to the solenoid through about six feet of rubber-covered lampcord. The cord terminates in a pair of standard radio phone tips which fit the receptacles at the base of the solenoid.

The sectional drawing shows the constructional details of the specific method I used to complete the electrical circuit at the battery end of the connector cord.

** A 3-volt Burgess No. F2BP battery will take care of the requirements of those who own a two-cell flashgun.*

FIG. 1. Self-portrait of a battery by remote control. **FIG. 2.** Six-way combination of connecting cables for cable release, remote control and for off-the-camera flash photography.



With and Without Flash

BY REUBEN SCOLNIK

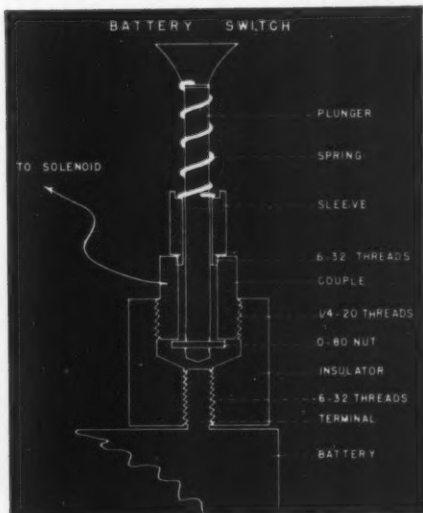
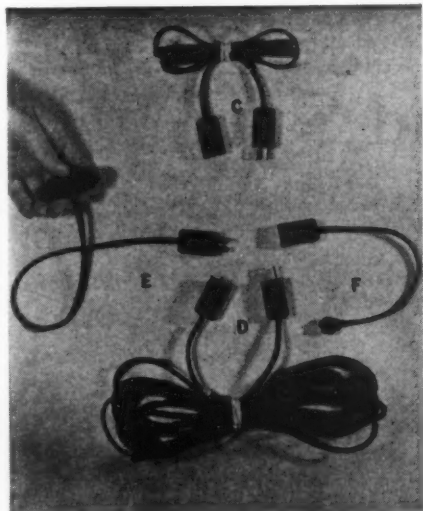
Actually, any kind of momentary switch (a doorbell, for instance), taped to the side of the battery, and connected into the electrical circuit, will do. In the construction shown, the plunger and sleeve were salvaged from an old cable release. The 0-80 nut enables the spring (obtained at the locksmith's) to maintain pressure against the sleeve, keeping the plunger from making contact with the battery terminal until depressed by the thumb. The sleeve is screwed into a brass 'couple' whose sole function is to make electrical contact between the connector cord and the moving plunger. This is accomplished by soldering one wire into a small hole drilled into the side of the couple. The other wire is connected to the free terminal of the battery through a connector

lug. The couple itself is attached mechanically to the battery through an insulator threaded at one end for the couple, and at the other for the battery terminal. While polystyrene was used for the insulator in the photo (for appearance sake), bakelite or wood is just as good.

The unit as described above makes an excellent six foot cable release or 'near' remote control. The contact motion of the thumb and plunger is small, and is not made against any part of the camera. Therefore, it is superior to the more conventional cable release from the point of view of camera movement—to say nothing of the greater ease with which it can be inserted into and removed from the solenoid receptacle (socket). It offers the

(Continued on page 124)

FIG. 3. Three-way combination for near and remote control with flash. FIG. 4. Details of specific method used to complete the electrical circuit at the battery end of the connector cord.





Vacation Filming in

Snow, Surf, and Sand

by Herb A. Lightman

Illustrations by the
author unless other-
wise credited.

A CURRIER & IVES print will come to life on the screen when this shot is viewed by an attentive audience. Especially if it is in color. The value of interesting architecture as a background, proper camera angle, and colorful costumes cannot be overstressed in winter filming. Plan your film so that the scenery will act as a spectacular mounting for the action that you have envisioned and your effort will be amply rewarded.

THIS WINTER, whether you head southward to sunlit beaches and sandy desert—or to the mountains for skiing on snow-covered slopes, you'll find that a movie camera and film will be welcome stowaways in your luggage.

Rightly, your winter vacation movie should begin at the stage where you have travel folders spread out all over the living room floor. Keep your movie camera in mind as you make your travel plans, and head for a spot that's photogenic—because you'll surely want to haul out the projector from time to time, when you get back, in order to re-live the good times you had on your trip.

After you've chosen your holiday spot, read up on it so that you can plan your film around its outstanding scenic and historical features. Try to anticipate realistic or humorous situations that are likely to develop in that locale, break them up into scenes, and jot the details down in a little notebook so that you'll have a "script" on hand when you reach your

destination. In that way, you won't have to waste time dreaming up story angles on the spot.

It pays to make up some sort of scenario in advance, even if it is just a simple scene-list built around your itinerary. Try to avoid the travelogue *clichés* that find their way into the usual vacation film—the shots of friend wife sitting on a beach and gazing into the lens with an embarrassed smile, scenes of the children standing stiff as pokers alongside an Indian pueblo, the inevitable "cheese-cake" angles of sister Sue embracing a palm tree. Remember that movies are an *action* medium, and that scenery, no matter how striking, usually looks best as a background for action.

In the scene-list or script, be sure to include continuity devices for tying the various incidents in the story together. If your vacation trip is to include a lot of stops along the way, you might tie them together with shots of wayside signboards giving their names. Perhaps you'd rather



SKIING, a most spectacular sport, is a perfect subject for your movie camera. Back-lighted, the powdery snow will come alive on your screen. Sky, filtered to a rich, deep gray in black-and-white, will enhance the effect. Polarized for a deep, deep blue in color, it will cause frequent gasps of delight and amazement among your most blasé audiences. Use slow-motion, in your closer shots, to show the grace and form of the sport to advantage.

use close-ups of a hand tracing the route on a road map, bringing the name of each stop to life with scenes taken in that area. Using a diary as a title and continuity device will also work nicely.

Slant the Movie to the Trip

"Slant" your film according to the type of holiday you have in mind. In filming a motor trip, for instance, you'll want to maintain throughout the picture a feeling of constantly moving forward to new and more exciting places. To get this feeling of movement, tie your sequences together with shots of your car driving along the highway, and vary these scenes with moving shots of the surroundings taken through the windshield or window of the car. Include footage of the family while you're stopping to get gas or eat lunch at a quaint little restaurant along the way. Try to make your audience feel that you are taking them along on the trip with you.

The winter cruise provides many opportunities for a fine film. First of all, the ship itself is an interesting "prop." Get the feel of it into your film by adopting angles that play up typically nautical features of the background—shots of crowds going up the gangplank, smoke pouring from the funnels, the uniformed crew scurrying about, the weighing of the anchor, etc.

Shots from the boat deck showing wide angles of the lower deck area and the sea

beyond help to establish a salt-spray mood, as do closer shots of the ship's prow slicing through the waves. Establish each port of call by filming scenes as the ship warps into the dock. Shoot a sequence or two while ashore—then get shots of the ship pulling away from the wharf as you leave. This treatment will identify each port and assures you of good continuity.

While on shipboard, you'll want shots of the deck sports—shuffle board, swimming in the pool, or perhaps a scene of Dad snoozing in his deck chair. It's an old but colorful standby to include a few scenes of someone standing at the rail, silhouetted against a radiant sunset. Such scenes have been done to death, but they rarely fail to draw "ohs" and "ahs" from an audience of admiring friends. Just be sure that the sun is behind a cloud—not shining directly into the lens—and watch your exposure so that you don't over-expose the scene.

Filming at Resorts

Winter vacation resorts make ideal backgrounds for holiday movies. If you like the warmth of the desert sun, you'll head for Death Valley or Palm Springs. If you prefer to splash about in the lazily crawling surf, then the sandy beaches of Florida will beckon you. If, on the other hand, you are the athletic type who enjoys the cold, crisp thrill of skiing, you'll probably head for the snowy grandeur of Sun

Valley or Lake Placid. But no matter what your destination, pack the movie camera.

It's always good to begin a resort film with shots of the family arriving. You can probably persuade a fellow tourist to take shots of all of you getting off the train or plane. Then you can step in and get close-ups of the family as they react to their new surroundings.

You'll want to introduce the resort with some shots of its colorful scenery. You can include these in a cut *montage*, ending the sequence with a shot of the family entering the hotel or guest house where you will stay. During your visit you'll have the chance to let your camera get better acquainted with the scenery.

Wherever you go, take advantage of the local sports as movie material—swimming and surf-boarding at the beach;

horseback riding, swimming and sun-bathing on the desert; ice skating and skiing in the mountains. Get some shots of the local experts displaying their form, as well as scenes of the family blundering about.

You will, of course, want to show a good bit of the scenery for which the resort is famous—but avoid the usual "picture-postcard" approach. Instead, use your scenery as a background for your action—or if it is just too breath-taking to take a back seat, let your characters go on a hike, and present the scenery from their point-of-view. Cut in close-ups of their reactions now and then, so that your film does not become an animated travel folder.

Making the Locale Count

Take advantage of Nature's "props" when shooting in a resort locale. On the

SUN-WASHED beaches form hard-to-beat settings for the winter vacation movie. Palm trees, white sand, and blue skies combine to create unforgettable compositions. If further "props" are needed, add a few luscious sun bathers to the scene. *Photo by Florida News & Photo Service, Inc.*





desert you'll find majestic cactus plants, oddly wind-carved boulders, and exotic wild flowers. At the seashore, your cameraman's eye will be drawn to jagged wave-sculptured rocks, palm trees, cliffs and sand dunes. In the mountains there will be towering pines, lofty mountain peaks and graceful snow drifts to capture your attention. Get these elements into your picture and make them count. Besides being interesting as compositional subjects, they help capture the "flavor" of the resort.

The "natives" of the area are bound to be a bit different from your next-door neighbors at home—even though you stay within the borders of the U.S.A. There's always someone at a resort whom you'll remember long afterwards as having been "quite a character." Include such personalities in your scenes as part of the local color—but you'd better ask their permission before you go sticking a camera lens into their faces.

THE CLEAR AIR and brilliant sunlight of the desert country are tricky and exposures have to be made with care. Lenses may be stopped 'way down for maximum definition and depth of field, however. *Photo by Frasher's, Inc.*

Work these character types naturally into your scenes. Give them something to do—don't just stand them in front of the lens and grind away. Get shots of them going about their daily work, in their "natural habitat," so to speak. Talk to them so that they'll forget all about the camera and act natural. Get plenty of close-ups of interesting faces.

A Matter of Approach

By adopting a definite style of photography, you can give your film a finish that is lacking in the usual hit-and-miss vacation movie. Bring your audience into the situation by means of close-ups and well-chosen angles. Take them by the hand, so to speak, and lead them right into the action of the picture.

Use the kind of angles a person might adopt in looking over a new place. Let the camera assume your point-of-view from time to time, so that the audience will see the resort as it looked to you. Scenes taken from moving conveyances—such as cars, ships, trains and planes—will add variety and movement to your story.

It's the little things that count in the vacation movie, the tiny incidents that you'll recall long after you've forgotten the name of the hotel at which you stayed. Dream up a few gags to catch the holiday spirit and show the family enjoying themselves. Little everyday occurrences that would be routine if they happened at home, sometimes take on a kind of humor

or romance in a different setting. A scene showing Junior getting his hair cut at an outdoor barber shop in Havana has all sorts of comic possibilities.

Don't be afraid to get in close with your camera. Most movie-makers suffer from "mediumitis," which means that they concentrate on medium shots and neglect to get those dynamic close-ups. Shoot interesting little fragments of the situation—shots of Dad mending a sail or getting his tackle ready for a fishing trip, scenes of brother Bill saddling up Old Paint out at the desert dude ranch, or shots of sister Sue buckling on her skis in the mountains. These little activities, typical of the resort, will help your camera catch the flavor of the place.

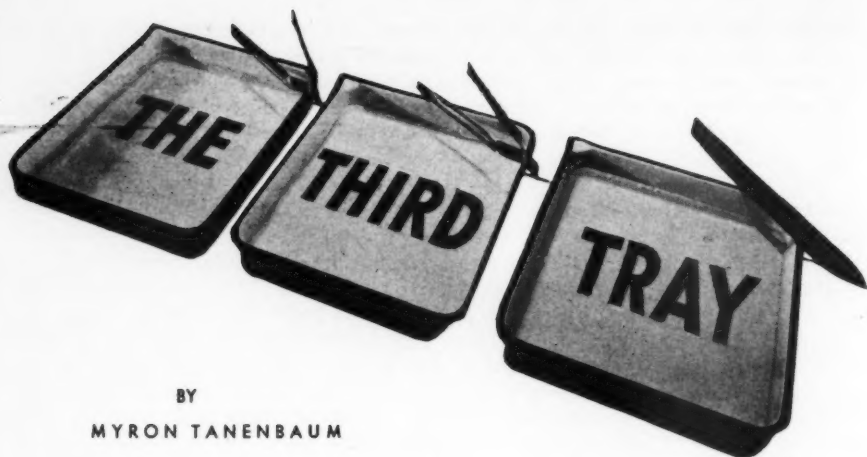
At the Seashore

Let's suppose that you've chosen one of Florida's sunny beaches as a locale for your winter vacation. You'll find a lot to keep your camera busy. Besides the white,

(Continued on page 119)

DUDE RANCHES, complete with cowboys, rodeos, roundups, pack trips, and barbecues are total losses without a camera to record them. How else can you recall the antics of the local characters and re-live the joys of the best vacation you've had? *Photo by Frasher's, Inc.*





BY
MYRON TANENBAUM

THE THIRD TRAY in the amateur's darkroom is often the stepchild of his hobby. He knows it is HYPO, the purpose of which is to "fix" the negative or print; but how, or why, or what happens is a little vague. Eventually, when he finds that his prints and negatives are stained or fading, he scurries to his dealer for consolation . . . and explanation.

The Purpose of Hypo

Hypo removes from the negative or print all the unwanted light-sensitive silver. While development has brought up the latent (invisible) image started by the action of light, there are areas of silver salts untouched by light or chemical action that are still capable of "acting up" if subjected to light. To make the image permanent, these light-sensitive compounds must be removed. This may be done by using hypo crystals or hypo with acid hardener added. The plain crystals are very inexpensive and were used in the old days exclusively. The acid hardening variety is better for fixing as we shall see presently.

How Hypo Acts

Sodium thiosulfate (chemical lingo for hypo) mixed with water has the special quality of penetrating the emulsion and removing those silver grains that have not been touched by light or chemical action.

By its own chemical conversion process, it pulls them out of the gelatin emulsion. However, hypo and water alone, though adequate in cool weather, will not maintain their efficiency for long. As the films or prints are transferred to the straight hypo bath, the developer clinging to their surfaces combines with air—or oxidizes—changes color, and causes stains. Actually, it has become a contaminating impurity. In an *exhausted* hypo-and-water solution, this idle and excess developer is apt to attack films or prints in a very unfriendly way, with resultant stains and/or streaks to show for our trouble.

Acid Hardening Hypo

Since hypo won't do the trick by itself, other elements must be added. Because most developers are alkaline, the addition of an acid is necessary, to instantly stop the action of the developer. Acetic acid is generally used for the purpose. However, merely adding acetic acid alone would cause the hypo to turn milky and decompose. A means, therefore, of protecting the hypo is secured by first adding sodium sulfite. This acts as a preservative and buffer between the hypo and acid. It also prevents the excess developer, which has been transferred to the fixing bath, from oxidizing. This preservation leaves the developer as a useless and harmless by-product in the aforesaid bath. Its

action has been effectively stopped by the acid, while the hypo is actively removing the unwanted compounds.

Still another element must be added to round out the plot. The soaking and immersion have left the negative in a soft and limp condition by the time it gets to the hypo. To toughen the emulsion for further handling, a hardening agent is required—potassium alum. Here, then, is the structure of most acid-hardening fixing baths:

Hypo: to remove the unused silver salts.

Sodium Sulphite: to prevent oxidation of developer and protect hypo from the acid.

Acetic Acid: to arrest developer action.

Potassium Alum: to harden the emulsion.

Short-Stop Bath

Though a fixing bath will neutralize developer action and “fix” the image, its useful life can be extended by 1) first rinsing the negative or print in water before

placing in the hypo tray; or 2) placing them in a “short-stop” solution between developer and hypo. This last named treatment immediately stops further development, a five-second rinse (or longer) removing much of the unwanted developer from print or negative surfaces.

Water	32 ozs.
Acetic Acid, 28%	1½ ozs.

It is often practical, especially in warm weather, to combine this step with a prior hardening-bath—for films only.

Water	16 ozs.
Chrome Alum	145 grains
Sodium Bisulfite	145 grains

Leave film in for five minutes, with occasional agitation; discard solution after using once.

Most amateurs buy the acid-hardening hypo in packaged form from their photo dealer. It is available in various sizes and readily dissolves in water. In one-quart, half-gallon or gallon jugs it may be stored

TYPICAL packaging of plain and acid fixing powders





WHEN the fixing bath turns milky, or froths at the surface . . . change it.



KEEP prints face up, and shuffle from bottom to the top.

between darkroom sessions indefinitely. For amateurs who prefer to mix their own fixing baths, here are two good formulas:

Kodak Fixing Bath F-5

Water, about 125° F.	20 oz.
Kodak Sodium Thiosulfate (Hypo)	8 oz.
Kodak Sodium Sulfite, desiccated	½ oz.
Kodak Acetic Acid, 28%	1½ oz.
Kodak Boric Acid, crystals	¼ oz.
Kodak Potassium Alum	½ oz.
Cold water to make	32 oz.

Note here the addition of boric acid, which gives longer life to the fixing solution. Crystalline boric acid should be used as specified, since powdered boric acid dissolves only with great difficulty, and its use should be avoided. The F-5 fixing bath is preferred by many because of the addition of boric acid, which gives much better hardening and has less tendency to precipitate a sludge of aluminum sulfite.

AnSCO 201 Fixing Bath

Solution 1

Water, about 125° F.	16 oz.
Sodium Thiosulfate (Hypo)	8 oz.

Solution 2

Water, about 125° F.	5 oz.
AnSCO Sodium Sulfite, desiccated	½ oz.
Acetic Acid (28%)	1½ oz.
AnSCO Potassium Alum	½ oz.
Add Solution 2 to 1—add water to make	32 oz.

Dissolve chemicals thoroughly in order given and stir rapidly while adding Solution 2 to 1. Glacial acetic acid may be diluted to 28% concentration by adding 3 parts of acid to 8 parts of water. Pour the

acid on the water and do not dilute for use. Normal fixing time is 5-10 minutes at 68°F.

Hypo in any form (prepared packages or mixed to formula) is the most economical of chemicals. When in doubt about its further potency after reasonable use, it is a wise policy to mix a fresh bath. Kept in stoppered bottles, most hypo will keep for months, its serviceable life governed mostly by use. A fresh bath should clear negatives of that milky appearance in a short time—usually 5-6 minutes, provided the films are kept in occasional agitation during the process. When twice this clearing time has elapsed—10-15 minutes—they are considered fixed. If the time of clearing takes longer than twice that of a fresh bath, throw it out.

An acid-fixing bath will tend to attack the image itself, if the period of fixation is overly-prolonged. *Don't let them soak!* This applies equally to prints, which, if left too long in hypo, are liable to bleach out. In a fresh solution, a few prints are actually fixed in a matter of minutes. However, with a dozen or more 8 x 10's clinging lovingly to each other in a tray, some might not get properly fixed at all. Fifteen minutes should turn the trick provided—and it is an important point—that they are moved about occasionally. Kept face up and shuffled from bottom to

(Continued on page 134)



DOESN'T this feast of wintertime color tempt you to spice *your* black-and-whites with some Kodak color shots? To catch those youngsters, bright as holly berries, romping in the snow . . . that little skater, scarf twirling in the wind, against the clean blue sky? Kodak color films will get it all. Remember, the snowy ground acts as a huge "bounce-board," thinning the shadows, producing a delicate light balance.

Kodak color film includes *Kodachrome Film* for most miniature, sheet-film, and home-movie cameras . . . *Kodacolor Film* for most roll-film cameras . . . *Kodak Ektachrome Film* for processing in your own darkroom . . . ***It's Kodak for Color.***

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

No Darkroom!—Here's a new contact printing paper that doesn't even require a darkroom. It's Kodak Velite Paper—and for the thousands of youngsters who will be trying out their brand-new gift cameras early in 1948, it offers an ideal introduction to the fascinations of darkroom work.

Kodak Velite Paper calls for exposure of only two or three seconds when a No. 1 Photoflood is used in a printing box. Yet, in a room illuminated by a 60-watt lamp four feet from the worktable, a sheet of Kodak Velite Paper can be exposed and handled for two minutes without fogging. With a smaller lamp or greater distance, of course, this safety margin is considerably increased; but even two minutes allows ample time to remove a sheet of paper from a package, expose, develop, stop, and fix for several seconds—after which, of course, there is no danger of fog.

Kodak Velite Paper will be available in one contrast, which can be used for most negatives, and in glossy white. It will be packed in 25-sheet and 100-sheet packages, in sizes $2\frac{1}{2} \times 3\frac{1}{2}$, $2\frac{3}{4} \times 4\frac{1}{2}$, and 4×6 inches, at the same prices as Kodak Velox Paper.

The Kodak Photo Flasher—Millions of cameras now in use cannot be equipped for synchronized flash. But the new Kodak Photo Flasher—a compact, efficient, battery-powered unit—now

makes it relatively simple to take flash shots with any camera that can be set for "time" or "bulb."

The Kodak Photo Flasher consists of a durable plastic battery case attached to an aluminum reflector which is shaped for efficient performance with the "peanut-sized" No. 5 or SM Photoflash lamps. Pressure on a contact button fires the lamp, and the discharged lamp is then ejected simply by pressing down a lever on the side of the battery case.

For beginners with simple cameras, and for others whose cameras lack a cable release socket or other fitting for a synchronizer, the Kodak Photo Flasher offers a convenient and inexpensive means of undertaking flash photography. The unit will be sold alone for \$1.25, plus tax, or in a kit, which includes four SM Photoflash lamps, for \$1.90, plus tax.

More Sparkle—Among so many products, some are bound to get lost. There's a story current about a Kodak employee who is also an ardent and successful salon exhibitor. For years, he'd been seeking a wax or lacquer that would preserve in his exhibition prints the glow and depth a fine print has before it's dried. You know how it is when you take a wet print from the tray—the surface has a transparent, lustrous sparkle, the blacks are rich and deep, the whites and middle tones are luminous, and you exclaim, "That's it!" Finally, in one of the salons, this Kodak exhibitor spotted a print with precisely that quality. He sought out the maker and asked for the secret.

"You ought to know," was the reply. "I used Kodak Print Lustre."

It's a marvelous medium, this Kodak Print Lustre—and extremely simple to use. Apply it to a dry print, wipe off any surplus, and that's all. except that the picture now has a permanent sparkle and luminosity matched

only by the wet print in the processing tray. And a 4-ounce bottle, enough for many large prints, costs only 50 cents.

Print Protection—Photographic paper stock is pretty rugged stuff; and the gelatin emulsion of a correctly hardened print is sturdy, too. However, prints assembled into books and portfolios must often stand a great deal of handling at the edges, and are subject to soiling. For such prints, Kodak Print Lacquer offers excellent protection.

This lacquer provides a tough, transparent, water-resistant, oil-resistant coating that's just about



as nearly invisible as any surface coating can be. You can observe it only by holding the coated print at an angle toward a strong light, and comparing it with an uncoated print on the same paper. Matte paper remains matte; lustre surfaces keep the same lustre. Yet this coating is so effective that a print dipped in Kodak Print Lacquer and dried can be cleaned with soap and water!

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.



MIDWINTER IS PRINT-MAKING TIME...and for the discriminating user, there's a Kodak paper with the correct image tone, stock tint, surface texture, and degree of lustre to fit any subject.

TO THE BEGINNER, any clear print he makes is a marvel and a delight. Fine points of image tone and paper texture matter very little. But to the experienced worker, the connoisseur of fine printing intent on perfection and the salons, those features are of signal importance.

Paper should fit the subject. A firelit cottage interior may demand a warm-tinted paper with a warm image tone and a rough, canvaslike surface—such as Kodak Opal Z Paper. A snow or water scene may require brilliant white stock, an image

tone with cool neutral grays and rich cold blacks, and a smooth or fine-grained surface: obviously Kodabromide E or N. And a high-key portrait study of a blonde child may find better interpretation on Kodak Opal V Paper than on any other paper.

Here, for your convenience, is a table of the most popular Kodak paper types, with notes on image tone and contrasts, and the letter code for combinations of stock tint and texture. Pin it to your dark-room wall, and use it as your guide when you set your mind to finer prints.

Tint and Surface Code

These letters denote combinations of paper tint, texture, and degree of surface lustre.

A—White, smooth, lustre, on special lightweight stock which folds without cracking. The ideal type for folded photographic greeting cards.

B—Cream white, smooth, lustre. For prints of subjects in which fine detail and texture are important, and moderate surface gloss is preferred. (For high gloss and maximum detail, use F, and ferrotype it; for high-ratio enlargements from small negatives, in which suppression of film grain may be a factor, select from D, E, G, L, P, and Z.)

C—Cream white, smooth, matte. For prints in which fine detail and texture are important, but surface gloss is not desired. Matte is a pleasant, "quiet" texture, admirably suited to studies of women and children, especially if tonal gradations are delicate and the tone scale is fairly high in key.

D—Cream white, rough, matte. For large and medium-sized prints in which some subordination of detail is desired. The rough surface emphasizes the larger masses and planes of a subject, and is often selected for character studies, close-ups of elderly people, and those landscapes in which a broad effect is wanted rather than fine detail.

E—White, fine grained, lustre. "Fine grained" denotes a very finely pebbled surface which adds richness to a print with very little loss of definition.

CONTACT PAPERS	IMAGE TONE	TINT AND SURFACE	CONTRASTS
Kodak Athena Kodak Velox Kodak Azo Kodak Illustrators' Azo Kodak Ad-Type* Kodak Resisto**	moderately warm cool blue-black cool moderately warm cool cool	B, G, P, Y F E, F E, F A N	1, 2, 3 0, 1, 2, 3, 4, 5 0, 1, 2, 3, 4, 5 0, 1, 2, 3, 4 0, 1, 2, 3, 4, 5 0, 2, 3, 5
ENLARGING PAPERS	IMAGE TONE	TINT AND SURFACE	CONTRASTS
Kodak Opal Kodak Platino Kodak Illustrators' Special Kodabromide Kodak Resisto Rapid**	warm moderately warm warm cool cool	B, C, D, G, L, P, V, W, Z F, G, P, Y E A, E, F, G, N, P N	normal 2, 3 normal 1, 2, 3, 4, 5 1, 2, 3, 4

*special folding stock **water-resistant, quick-drying stock

For detailed information on technical characteristics and manipulation, see the Data Book, "Kodak Papers," and the book, "Kodak Photographic Papers for Professional Use," at your Kodak dealer's.

F—White, smooth, glossy. This is the type for prints in which the absolute maximum of detail is to be recorded, or which are to be reproduced by photo-engraving or other photomechanical means.

G—Cream white, fine grained, lustre. Identical with E, except in tint.

L—Cream white, rough, lustre. For the same type of subjects as D, but has a lustre instead of a matte surface.

N—White, smooth, lustre. Same surface texture as A, but on regular stock instead of special folding stock. This, like B and C, is an apt combination for subjects rich in detail and delicate in gradation.

P—Old ivory, fine grained, lustre. The rich ivory tint makes this (along with W and Z) ideal for scenes which imply or include firelight, candlelight, or lamplight—for character studies of elderly people—for strong mas-

culine portrait studies—briefly, wherever extreme warmth or a feeling of mellow antiquity is essential.

V—Cream white, suede, matte. This is the most luxurious of the matte paper types—an absolute matte, with a rich, velvety, suede texture.

W—Old ivory, suede, matte. Identical with V, except for the added warmth of the old ivory tint.

Y—Cream white, silk, lustre. This type of paper has a special clothlike texture and lustre; is effective for some portraits, still-life studies, and many snow and water scenes.

Z—Old ivory, tapestry, lustre. "Tapestry" is another special surface, quite rough, with a texture similar to heavy canvas. It's unsurpassed for broad effects, for emphasizing large masses and planes.

Prices subject to change without notice.

Kodak

"There is a noticeable difference in all enlargements...

...when you work with a Kodak coated enlarging lens. This is especially true when you use glossy paper, or get into some of the difficult work we do here, such as enlarging onto film, where light scatter is a big factor. With Kodak coated lenses we can make blowups with crisp highlights, on faster film than we'd ordinarily try. We recommend to all students that they use these lenses, the Ektar and the others, both in their cameras and in their enlargers. It pleases me tremendously to see such amazingly fine lenses being produced in our own country."

—John W. Doscher, FPSA, FRPS
Director, Country School
of Photography
South Woodstock, Vermont

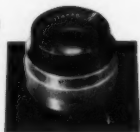


**Kodak Enlarging
Ektar Lens
2-inch f/4.5**

**Kodak Enlarging
Ektar Lens
4-inch f/4.5**



**Kodak Enlarging
Ektanon Lens
4-inch f/4.5**



**Kodak Enlarging
Ektanon Lens
7 1/2-inch f/4.5**



KODAK enlarging lenses are designed to yield the highest degree of definition at the relatively short ranges used in enlarging. Color correction, of a very high order in Kodak Enlarging Ektanon Lenses, is carried even farther in the Enlarging Ektar Lenses. All are *Lumenized*—ultrahard-coated the Kodak way—to reduce reflection and minimize light scatter. At your Kodak dealer's... Eastman Kodak Co., Rochester 4, N. Y.

NOTE—There are 10 Kodak enlarging lenses in all... 3 Kodak Ektar: 2-inch, 3-inch, and 4-inch f/4.5... 7 Kodak Ektanon: 2-inch, 3-inch, 4-inch, 5 1/2-inch, 6 3/4-inch, and 7 1/2-inch f/4.5; 2-inch f/6.3.

KODAK ENLARGING LENSES

Kodak

Are You Color Conscious?

PART II BASIC METHODS FOR IMPROVING COLOR SLIDES

BY KARL BAUMGAERTEL, A.P.S.A.

Part I of this article appeared in November 1947 Minicam

AN IMPORTANT FACT little realized is that much can be done to improve color transparencies after they have been processed. One of the most important things is masking.

Masking

Because of the wide angle of the most commonly used lenses and because of inaccuracies of many view finders, slides often contain much that should be eliminated. For exhibition purposes masking is permissible down to as small as single frame or half size. Single frame masks are available in camera stores, and intermediate sizes can be easily cut. The writer uses the masking charts put out by Eastman. The five by seven-inch size is convenient and will make at least six masks. One prominent exhibitor masks everything in the single-frame size and probably owes part of his success to this practice; a number of other exhibitors who use the bantam size have found that mounting all

their pictures in the standard 35mm masks concentrates interest, often eliminates undesirable matter on the edges of the transparency, and makes possible compensation for errors in framing.

Retouching and Spotting

Retouching and spotting have many possibilities, are easy to do, and require no special preparation of the transparency such as removal of the protective varnish. Useful materials are the transparent water colors used for hand-coloring prints, colored writing inks, and the dyes used by professional color workers. For the less experienced worker the transparent water colors are best, as they can be easily removed if the results are not satisfactory and a new start made.

Retouching should tone down over-bright areas and eliminate small bright spots not needed to tell the story. Out-of-focus backgrounds can often be improved. Color correction on a large scale is, how-



SINGLE and double frame slide masks.



TOOLS for retouching are inexpensive.

ever, usually too difficult for most workers and is rarely successful.

Tools for retouching are inexpensive. For fine work regular photographic spotting brushes are best, although the small pointed bits of cotton on a stick which

may be bought at drug stores or can be made at home are often useful. As will be explained later, a supply of ordinary roll film which has been fixed in plain hypo (four ounces of hypo to one pint of water) for twice the time necessary to

MASKING to single frame proportion quite often improves the original shot by emphasizing the center of interest.



SET-UP for retouching slides can be very simple. Here a ground-glass bridges a few books; a lightbulb nestles between. Water color applied with a small (No. 1) sable brush held vertically is useful for toning down bright spots not needed to tell the story. Out-of-focus backgrounds can be improved, and extensive color alterations are entirely possible after some practice.



clear and then thoroughly washed in running water is very useful. Outdated or bargain film will do as well as any other. The film is not developed, and all work on it may be done in ordinary light. Other necessities are a retouching stand or a light box of some kind. Suitable ones can be bought for less than \$5.00 or can be easily made at home of a piece of ground glass held in a box so that either daylight or light from an electric lamp, preferably of the daylight type, can pass through the ground glass. A magnifying glass will be very helpful; an adequate one should not cost more than \$2.00. Last, a few small dishes, such as butter dishes, are needed for mixing the retouching media.

Actual work can be done on either side

of the transparency; some media work best on one side and some on the other. By far the best and the absolutely fool-proof method, although more difficult, is to do all work other than fine spotting on a separate piece of the clear film mentioned above and then bind the film in contact with the transparency between glass. If you elect to work on the transparency, experiment with discarded slides first.

It is not always necessary to use color for retouching. Much can be done with dilutions of ordinary black drawing ink. There is a variety that can be removed by washing. One brush and one bottle of ink — total investment 50 cents — will often work wonders.

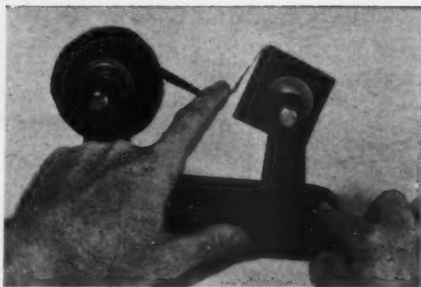
Slide Dupes

A great deal of improvement can be done by copying and enlarging, but this requires a darkroom fully equipped with precision equipment, properly balanced lights, and a knowledge of photography far beyond that of the average color slide worker. Duplicate slides can be made with such equipment, or you can have duplicates made by the manufacturer of the film, but usually something is lost in the duplication, no matter how carefully the work is done; and unless the subject is something unique, duplicates stand less chance than originals of acceptance in exhibitions. The best, the easiest, and usually the cheapest way to provide duplicates is to make several exposures of the subject when making the picture. This procedure allows the maker to have one slide at home while the others are entered in salons.

Mounting Color Slides

In general, for their own protection and for better projection, transparencies should be mounted between glass. Doing this will, however, cause trouble in certain climates. In the tropics, for example, moisture in the transparency frequently is a problem, even though the worker dehydrates his film before mounting it. If you live in a very humid climate, submit your slides in the cardboard mounts provided by the processor; the chances of their being damaged is very slight, as all exhibitions use great care in handling entries. If you do mount your transparencies, you cannot merely cover the processor's cardboard mount with cover glasses, as such sandwiches are too thick for most projectors. Exhibitions now disqualify transparencies put up in this manner without even trying to project them.

There are a number of methods of mounting slides which permit the transparency to be covered with glass. The least expensive form uses the full-size 2"x2" cover glass with masks which can be bought in standard sizes, the glass, mask, and transparency all being bound together in one unit with binding tape



BEST BET for binding slides is this small vise which is again available.

The tape for this purpose can be either cloth, paper, or cellulose; cloth and paper come with adhesives which will stick without wetting or with those that must be moistened; the cellulose comes only with the non-moistening form of adhesive. The cloth tape resists cutting by the edges of the slide better than the other forms do, and the type which must be moistened holds better than the other form. The five-and-ten-cent stores sell a heavy grade of kraft paper tape two inches wide for wrapping purposes; this works well when cut into strips three-eighths or a half-inch wide. A small roll will bind hundreds of slides, and the heavy-weight tape will last almost as well as cloth. It is possible to write title, name, home address, etc., on this tape, which procedure is hardly possible on the black photographic tapes. It is, however, best to put all such information on the mask before binding. The masks which have a metallic surface on the outside can usually be turned inside out and the information written on the white inside surface.

Before the war it was possible to buy vises to hold the set-up while applying the binding tape; these were a great convenience, and some of them are again available at about \$5.00 each.

While they are the least expensive, mounts using full 2"x2" cover glasses have the disadvantage of being heavy; and of all the types, they are the most likely to break in shipping. In the 1946 San Francisco show about thirty entries contained

broken slides, all of them being of this type. They are also clumsy to carry around for lectures and outside showings, but if the slides are to be shown exclusively in one's home they will do as well as any other. The glass and mask can be used repeatedly if desired.

Another type, the most convenient of all, is the metal mount. As the glass in this type is usually just large enough to cover the film, these mounts are lighter in weight and stand handling much better than the full-glass mounts. Pictures can be mounted or changed readily; and as they last indefinitely, they are economical in the end, although they cost more than any other type of mount. Their one disadvantage is that there is no room for title, name, and address, and a label showing this information must be stuck on the mount.

Moderate in cost (about \$4.00 a hundred units), lightest in weight, and most

resistant to breakage in shipping or when dropped—are the combination cardboard and glass mounts. They are more convenient than the all-glass and only slightly less convenient than the metal mounts. Titles, etc., can easily be written on the spaces provided. These mounts are excellent for exhibition purposes and they require less storage space than any other type using glass.

When mounting transparencies between glass, no matter which type of mount is used, it is imperative to keep out as much dust and lint as possible. The glass can usually be cleaned by blowing one's breath upon it and then wiping it with a clean handkerchief. When the set-up is ready for assembly, the film should be cleaned with a soft brush and then each inner surface of the glasses should be brushed as the film is put in contact with it. It is best always to keep one's fingers off the film, and it should be preserved from all other

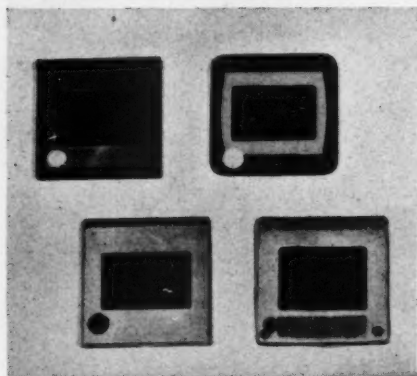
SIMPLICITY in subject matter pays off in the color slide salons.



forms of contamination; but where a film needs more than a brushing, a little tuft of cotton on a stick moistened with carbon tetrachloride will usually do a thorough cleaning job. Use as small an amount of the cleaning fluid as possible, as it is possible to make rings on the transparency with too much. As the carbon tetrachloride may take off the retouching media along with the dirt, it is much better to avoid soiling the transparency in the first place than to resort to remedial measures after damage has been done.

AFTER mounting, titling, and placing one's name and address on the mount, one more thing is necessary: the placing of the spot or marker used as a guide for positioning the slide in the projector. In some instances the spot is supplied with the mounts, but if they are not supplied, or if extras are needed, the $\frac{3}{16}$ -inch gummed labels to be found in stationery stores will work well. They sell for about 50 cents a thousand. In North America the standard position for the spot is the lower left corner of the face of the mount when you view it as you wish it to appear on the screen. (In projection, the slide is turned upside down and dropped into the slide carrier with the spot in the upper right corner.)

JUST SO the projectionist doesn't get crossed up, slides should carry a small marker in the lower left corner of the mount when held as you wish it to be projected on the screen.



Projector Illumination

Now that the slides are ready you may wonder if they will show to advantage when projected for judging. Most monochrome salons use a standard light box recommended by the P.S.A., and contributors therefore have something definite to work with when preparing prints. Similar standards of illumination are now being set up by the Color Division of the P.S.A., and will probably have been announced by the time this is published. Advance information indicates that the recommendation will be for at least six-foot candles of incident light on a beaded screen and about twice that much on a matte screen. To check the light you are using, put a slide in the carrier, focus the projector, remove the slide, and take a reading with a light meter reading in foot candles, by placing the meter at the screen with the light-sensitive element pointing directly at the projector. If the reading is too low, move the projector closer to the screen, if too high, move it farther back until you get the proper reading. When you find the distance, measure it and always use the same distance with the same projector when selecting slides for exhibition. Be sure, however, that your meter reads in foot candles. Although there are many variants to be considered, it is safe to say that any slide which shows to advantage when projected as large as possible on a five-foot-square beaded screen with a 300-watt projector will show up well when projected for judging.

In mailing slides to exhibitions the writer places them in one of the boxes used by the processor, with a little extra cardboard, and then slides the box into a simple wooden box made of strips of wood on each of the two long edges and very thin plywood top and bottom. Most exhibitors use the processor's box wrapped in a few layers of corrugated board and strong paper; this combination will generally be satisfactory unless the post office cancels the stamps with a heavy hand. "Fragile" may be a help in this situation.

(Continued on page 132)



GOTHAM LIGHT

GEORGE D. GREENE, F.R.P.S.

JANUARY PICTURE SECTION

VARIETY SHOW

First Prize Anglo 1947 Speedlight Contest

M-M-M-GOOD

MICHAEL SHUTER





TOM
YEE

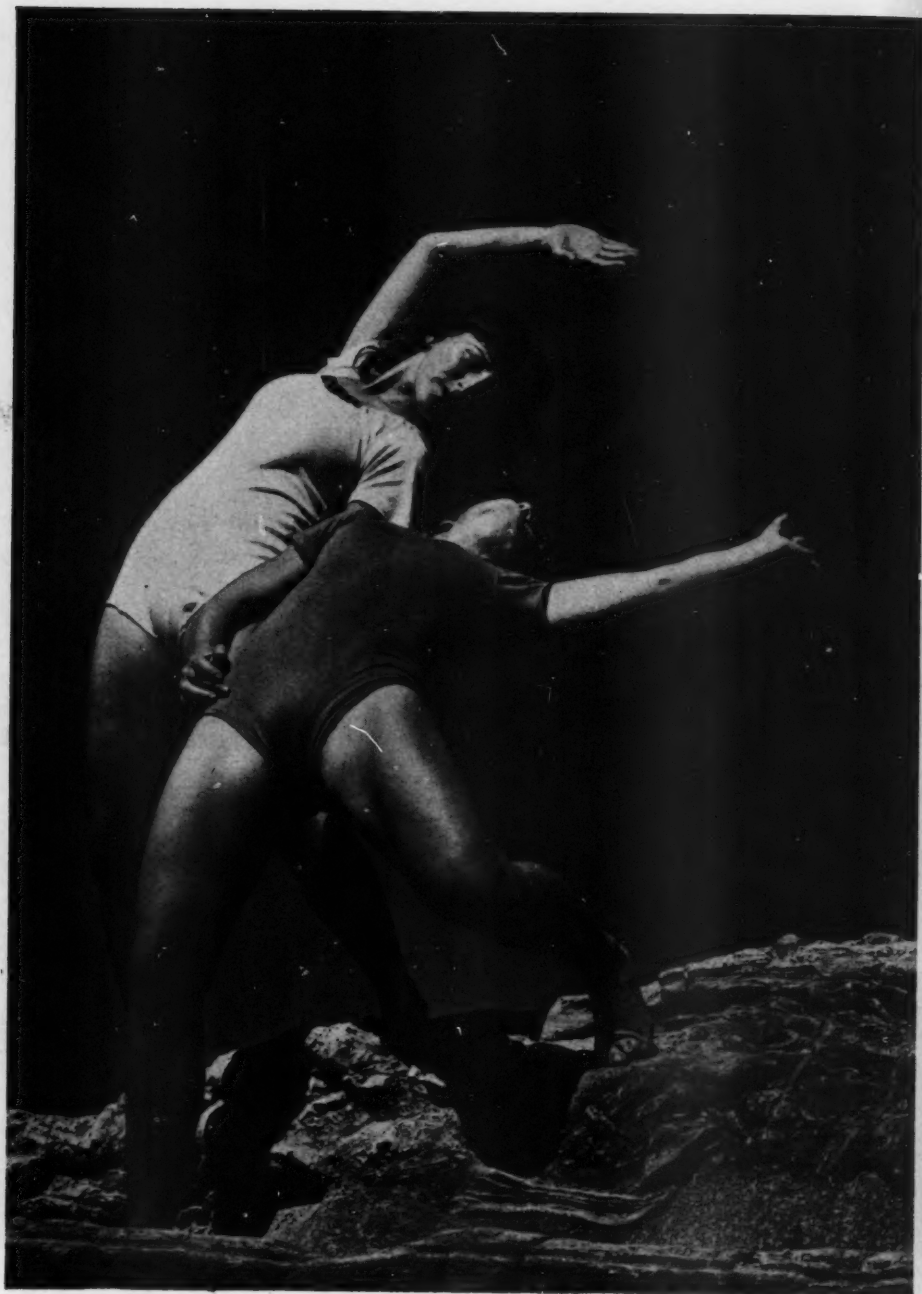


MINOR WHITE

Grand Prize Winner (\$1500)—Newspaper National Snapshot Awards

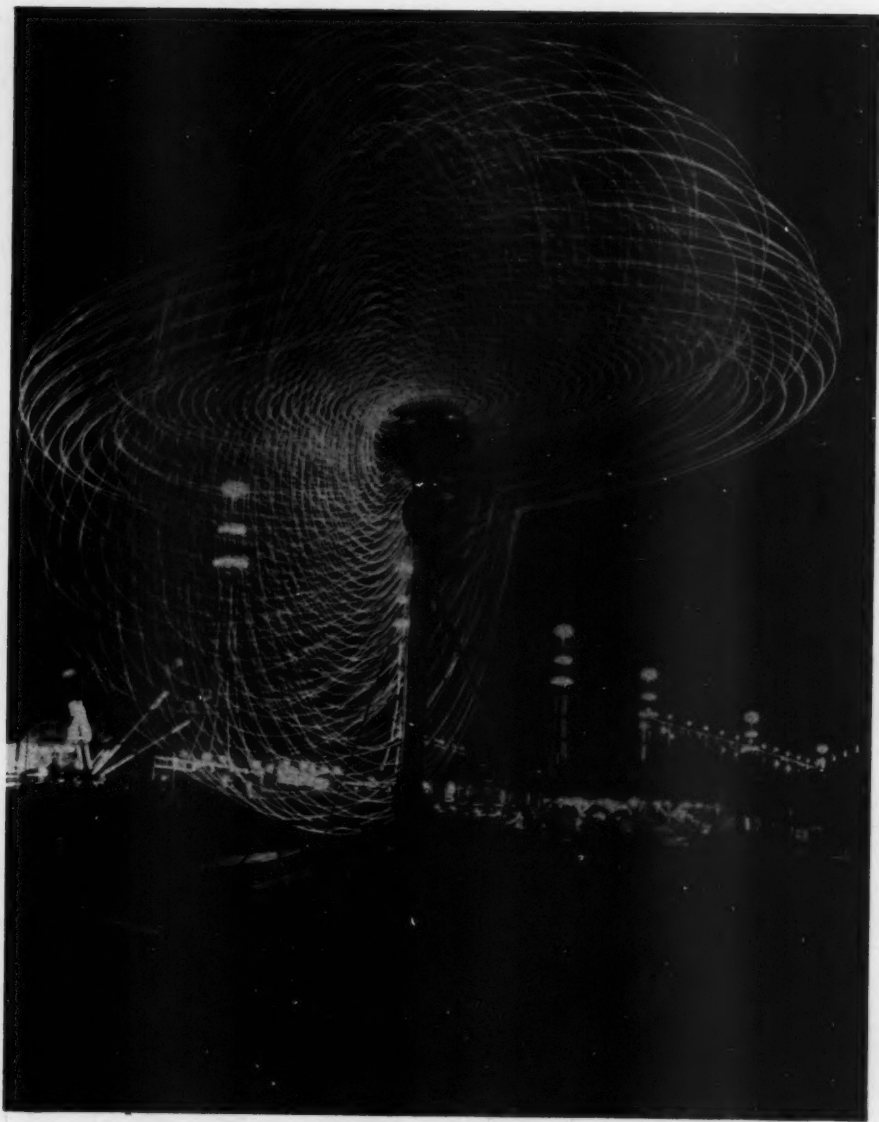
HAROLD S. SHIELDS







BILL
MERIWETHER



W. H. CARVER

\$500 Winner—Newspaper National Snapshot Awards



K. STRELOW

How to make

Personalized Calendars

By I. G. EDMONDS



THERE IS FUN—and there can be profit—for the photographer who dips into the little-exploited field of photographic snapshot calendars.

Photographic calendars are as simple to make as photographic Christmas cards—in fact, they are made in almost identically the same manner. As calendars, they naturally have a personalized appeal no commercial job can approach. An artist

can drape his cuties in wispy nothings and paint them with the most provocative smiles, but among family and friends they'll still run a poor second to the toothy grin of the photographer's own little Susie.

S-curves, glamor subjects, still life, nudes, and salon prints of all kinds also supply excellent material for homemade calendars. But make them for your own wall or for select friends who will appre-

FOR FRIENDS, calendar pictures other than snapshots should have a strong local slant, like the dog-sled race shown here in the lower corner, or the local high school. The engine shot would be poor calendar material except for a friend with a railroad hobby.

COMMON snapshots with sentimental value are preferred by most people who either buy them or receive them as a gift. Pictorial prints have too much to compete with in commercial calendars. With personalized snapshot calendars you have a complete monopoly.

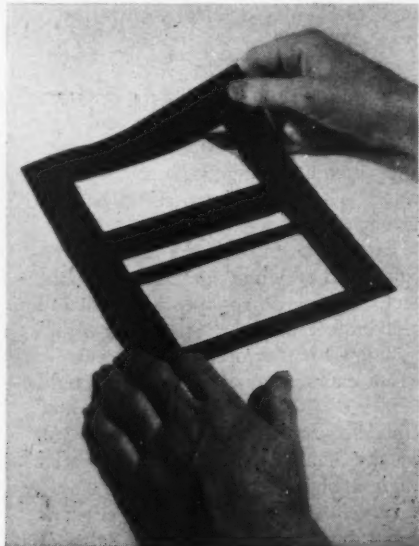


ciate how well you digested the composition lesson in that correspondence course in photography. For the shutter-bug out to pick up a few dollars to buy a new lens he has been wanting, experience shows that the best possible subjects are the common garden variety of snapshots; the type of thing that is sneered at by the gamma gang, but is worth millions in sentiment to the multitude who never heard of gamma and to whom "Leica" is but a word in a dialect song called "If You Lika Me Lika I Lika You."

Making the calendar is a simple job of printing from two negatives onto a single piece of paper. It can easily be performed by anyone capable of making a contact print. First, select a negative to be reproduced. Greater interest is achieved if the negative to be used each month fits the season—snow for winter months, summer scenes and picnics for the warmer days, and the like.

Date pages can be made by cutting the

PROPER alignment of photo and dates is insured by preparing an opaque paper mask. Negatives are either attached to it for contacts, or enlarged through the openings by projection. The narrow opening in the center is reserved for printing in personal greetings.



figures from old calendars and, after re-arranging them to fit the coming year, copying. Another effective method is to hand-letter the monthly dates, for hand-lettering often has a grace and beauty superior to mechanical type. If the photographer is unable to letter, satisfactory results can be obtained by tracing suitable figures from a lettering text book. Get one at your library or at any artist's supply store. If the tracing is made on regular tracing paper with India ink, a paper negative can be printed directly from the drawing, thus eliminating the longer process of copying with the camera on process film. Photographers without equipment for copying can use this method with full assurance that the results will equal that of camera copying.

You will need one picture for each month in the year. This runs into a bit of work, but remember that once the date negatives have been made, they can be

(Continued on page 110)

THIS SHOWS how two negatives are taped to the printing mask for proper alignment. For reproduction purposes the mask is shown here in white in order to furnish contrast with the negatives. In actual practice, it should be made of black, opaque paper.



How to simulate natural skylighting with reflected

CEILING LIGHTS

By JOHN STOCKWELL

THERE comes a time in every photographer's life when his lights indoors simply refuse to obey. Shadows criss-cross all around, mustaches sprout under the noses of pretty young maidens and eyes are lost in pits of darkness. And when the subject is a baby who has just learned what his feet are for, these troubles must be multiplied by an exceedingly high factor.

Fortunately, there's a photographic aspirin for such lighting headaches called "ceiling light." A plain name but it works wonders.

Many of the early photographers were former painters for the simple reason of technological unemployment. Daguerre's invention had made the making of a portrait easy and cheap, thereby driving many painters to other fields in order to make a living. Some of them chose the photographic field.

Because they had no electricity in their studios, they had to use the natural daylight streaming in through a skylight in the ceiling. These photographers, and you must remember that they were artists, first and foremost, made pictures that even today far surpass the work done by many professionals.

Ceiling light as described here is very similar to the light coming from a skylight. But, being produced artificially, it may be controlled to a greater extent than daylight.

Briefly, ceiling light is this: the lights, instead of being turned on the subject, are directed up at the ceiling, flooding the room with a soft, even and diffused light. Any shadows that are cast are soft and luminous, glowing with detail. First thought would indicate that the illumina-

tion is very weak and that long exposures would be necessary. However, you will soon find out that snapshots are possible under certain conditions.

Now let us go into detail. First about the camera.

Equipment

Any camera will do, but if you have no choice other than to use a simple box camera, rather long exposures will be required. Essentially, the camera should possess a full range of slow speeds and a fairly fast lens.

For lights, you will need a maximum of three number two photofloods mounted in ordinary reflectors.

As for film, choose an emulsion consistent with your requirements. For 35mm work, a medium fast film like Ansco Supreme or Eastman Plus-X is ideal. Large camera users may load up with faster films.

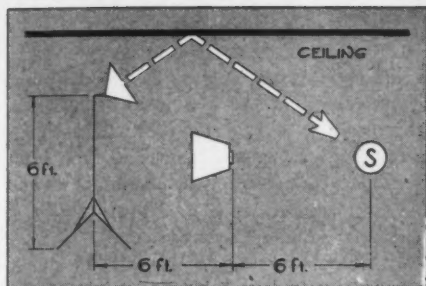
Light Control

Now for the actual shooting. Diagram 1 shows how the lights, camera and subject are placed. The distances given are very approximate, especially the camera distance. The latter distance can be anything you wish.

Be careful not to shine the lights at that portion of the ceiling directly above the subject. If you do so, the light will fall on the subject at too steep an angle and cast shadows in the orbits of the eyes.

Before making any exposures you should experiment with the light. Notice how the modeling of the face changes as you move the lights. This is best observed through a blue glass viewing filter.

A very interesting and useful effect is achieved by shining one of the lights at



the wall while the rest are kept shining up at the ceiling. This makes one side of the subject's face lighter than the other and is ideal for portraits of men.

Notice especially how natural the subject looks. It is almost impossible to keep a straight face in the glaring light of several photofloods. Children, especially very young ones, will not sit still while you focus and compose the picture. With babies, the direct light of a bare photoflood may cause damage to sensitive optic nerves. Ceiling light obviates all these difficulties.



NO DIRECT LIGHT was used in making these photographs. Lack of squint-producing glare is the main advantage of using reflected light from ceilings and walls. Expressions are natural and luminous shadow areas glow with detail.



One more advantage needs to be mentioned in connection with ceiling light. Since something like one out of four people wear glasses, the chances are that you will some time or another want to photograph a sitter who wears glasses. Ceiling light is a boon here since troublesome reflections are greatly minimized.

The Actual Shooting

It is impossible to give exact exposure recommendations. You are taking pictures by reflected light and a newly plastered white ceiling will reflect more light than a sky blue ceiling which was painted last year. If you are using three number two

(Continued on page 114)

REFLECTED light is consistent enough to let you "stalk" your subject for a desired expression. When necessary, highlights can be etched into the eyes on the final print.





The New REVERE Look

LACKING the pomp and ceremony of the recent wedding of Elizabeth to Mountbatten, but carrying as much import to the photographic world as the above event did to the Britisher, was the premier of the Revere Camera Company's line of 16mm equipment at the Stevens Hotel in Chicago the evening of November 4th.

Over 250 midwest educators, publishers, editors, and photographic dealers were on hand to blend their expressions of astonishment, delight, and enthusiasm into a whole-hearted approval of the models that were presented for inspection, and of the widespread opportunities that the tenacity, courage and foresight of all of the Revere personnel presented to the user of this equipment.

As the evening wore on and the many ramifications of a greatly increased market became apparent to the audience, small groups formed and animated and detailed discussions took place regarding the use and application of the products to

individual needs. Here, at long last, was an instrument for the advancement of visual education and entertainment in the home, the small school, the medium-sized congregation, and the budget-ridden char-

THE Revere Sound Projector is shown above as it appears with 400 foot reels in place. The speaker unit also doubles as a cover and case. Below is the Magazine 16 which incorporates many worthwhile improvements. Both items are available in limited quantities for delivery.



itable institution. A 16mm sound projector that did not require an excessive outlay for purchase, a projector that had quality built into every inch of it, and a machine that even a child could carry without too much exertion.

The Sound Projector

The Revere 16mm Sound Motion Picture Projector was all of these and more. It was the product of ceaseless toil and experiment, sleepless nights, long hours of work and worry, and teamwork and co-operation between officials, engineers, department heads, foremen, and worker. It was the proud offering of the Revere Family headed by Sam Briskin, who is called the Father of Revere, and it was also a challenge.

We don't quite agree with the term "Father of Revere". Father is too formal a word to use to describe Sam Briskin and all the good he has done, is doing, and will continue to do. "Papa Revere" is more in keeping with the informal, old-slipper feeling that he imparts to all those with whom he comes in contact, and a little later we will tell you more about him—but first let us tell about his company's new products and what they mean to you and to me.

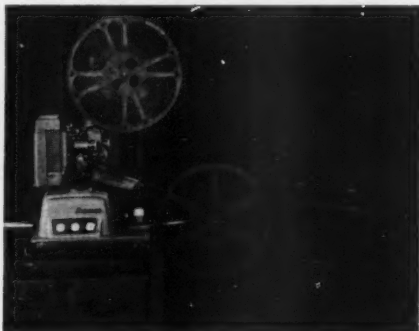
The sound projector, for all of its diminutive size, need bow to none. It produces in the neighborhood of five watts output, yet even this low power filled the room in which the audience was seated without disagreeable attenuation or blocking at full power. The test was severe, considering all factors, as the room was at least 60 by 80 feet with approximately an 18-foot ceiling-height. A low-ceilinged (8 feet) extension of the room added another twenty feet to the sound travel, yet the program could be heard clearly when the viewer stood at the extreme distance from the speaker unit. Projection quality with the 750 watt lamp was excellent at this distance on the auditorium-type Dailite screen that was in use. The image size was approximately 6 by 9 feet on a 10 by 10 foot screen.

No flutter was noticeable in any part of the sound reproduction during the pro-

gram. The machine was quiet in operation and the soft glow of the control lighting was not distracting to the onlooker seated in back of the projection stand, which was located in the exact center of the gathering.

No vibration or rumble came from the speaker unit enclosure on either high or low notes at full power, and the circuit employed seems to be well filtered to eliminate motor, belt, intermittent, and similar parasitic noises for none could be discerned.

The specifications show some of the features which make this projector remarkable. First, the unit is of the Universal type. This means that it can be used on either AC or DC, any cycle.



WITH the extension reel arm added, the projector accommodates 1600 foot reels. The projector must be placed so that the lower reel overhangs the projector stand. Speaker unit is also shown.

Identical operation is claimed whether the service lines furnish 25, 50, or 60 cycle AC, or DC. A selenium rectifier is used in the assembly and this fact alone assures a long life to this important part of the equipment. No converters of any kind are required. Second, the complete unit weighs less than 33 pounds. The speaker case fits over the projector and forms a carrying case for the entire unit. Four locking trunk clasps hold it in place. There is a full range tone adjustment knob to pitch the sound to the acoustics of the room in use. Threading has been

(Continued on page 115)

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CONVERTING METRIC FORMULAS TO AVOIRDUPOIS

By RALPH HABURTON

Three methods are given here for converting metric formulas to avoirdupois. The first, "rule of thumb" figuring, is close enough for most photographic work and can be done quickly and easily. The second, using mathematical equivalents as conversion factors for translation by multiplication and division, gives exact answers in cases where high precision is required. Third, a table supplies exact answers at a glance for those who prefer ready-made calculations.

Rule of Thumb

Even those who dislike figuring will find no difficulty in calculating by rule of thumb. To change a metric gram-per-liter measure to the avoirdupois ounce-per-quart system, follow this rule: DIVIDE THE NUMBER OF GRAMS PER LITER BY 30 TO GET THE NUMBER OF OUNCES PER QUART; IF THERE IS A REMAINDER, MULTIPLY IT BY 15 TO GET THE NUMBER OF GRAINS PER QUART.

As an example, the D-76 formula below shows the rule of thumb conversion and a comparison with the published formula.

METRIC	RULE OF THUMB AVOIRDUPOIS	PUB. FORMULA AVOIRDUPOIS
Water	750 cc	24 ounces
Metol	2 grams	30 grains (2 x 15)
Sodium Sulfite	100 grams	3 oz., 120 grains (100 ÷ 30 = 3 oz., 10 remainder; 10 x 15 = 150 grains)
Hydroquinone	5 grams	75 grains (5 x 15)
Borax	2 grams	30 grains (2 x 15)
Water to make	1 liter	32 ounces

The rule of thumb translations vary less than 3 percent from the published figures; this slight deviation does not affect results in ordinary processing.

In rule of thumb calculating, it is simpler to use the equivalent: 440 grains = 1 ounce, instead of the exact figure: 437.5 grains.

The preceding rule takes care of average quantities, but there is a simpler method for larger quantities. Five pounds of a substance dissolved in 120 gallons gives the same strength solution as 5 grams per liter; 17½ pounds per 120 gallons is the same strength as 17.5 grams per liter, and so

on. The rule is:

THE NUMBER OF GRAMS PER LITER IS TAKEN TO BE THE NUMBER OF POUNDS PER 120 GALLONS.

For other quantities, convert first to 120 gallons, then to the desired quantity. If you want 30 gallons, divide by 4, for instance. To find the formula for 30 gallons of D-76, follow these steps:

	METRIC	STEP 1	STEP 2 (Divide figures in Step 1 by 4)
Water	750.0 cc	90 gallons	22½ gallons
Metol	2.0 grams	2 pounds	8 ounces
Sodium Sulfite	100.0 grams	100 pounds	25 pounds
Hydroquinone	5.0 grams	5 pounds	1 pound, 4 ozs.
Borax	2.0 grams	2 pounds	8 ounces
Water to make	1.0 liter	120 gallons	30 gallons

Mathematical Equivalents

The second method of conversion involves decimal conversion factors, and is both more laborious and more accurate. Either direct or compound conversions can be made. In direct conversion, ounces are converted to grams, or vice versa; in compound conversion, ounces per quart are converted to grams per liter, or vice versa. The following factors are used in direct conversion:

1 grain	= .0648 grams
1 ounce	= 28.35 grams
1 gram	= 15.43 grains
1 gram	= .03527 ounces
1 fl. oz.	= 29.57 cc
1 cc	= .03381 fl. oz.

From this table you can directly convert 10 ounces to 283.5 grams, or 10 grams to 154.3 grains. It is usually preferable to use these compound factors:

Ounces per quart	x 29.96	= grams per liter
Grains per quart	x .0685	= grams per liter
Fluid ozs. per qt.	x 31.25	= cc per liter
Grams per liter	x 14.60	= grains per quart
Cc per liter	x .032	= fluid ozs. per qt.

The following exemplifies the metric-to-avoirdupois conversion: The 100 grams of sodium sulfite in the D-76 formula is translated to avoirdupois by multiplying 100 times 14.60 and dividing the answer (1460) by 437.5 (the number of grains per ounce.) The answer is 3 ounces, 147.5 grains.

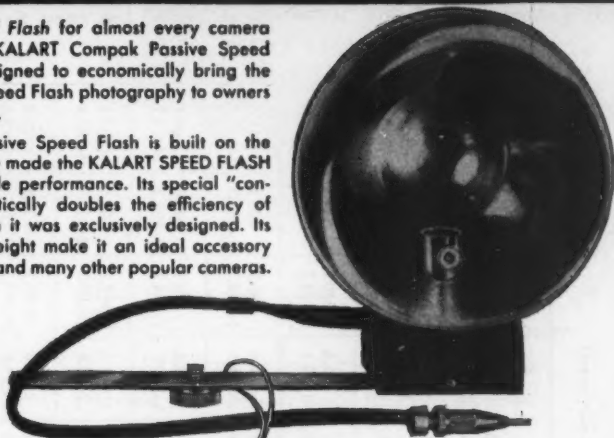
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Conversion Table

The third method, use of a table, gives the avoirdupois equivalents in ounces and grains per quart for all gram-per-liter values. The first vertical column and the top horizontal line of figures represent grams per liter. In the body of

the table, the upper figures represent grains per 32 ounces; just below are the same figures translated into ounces and grains.

As an example, we translate the D-76 formula in the table: To change 2 grams of metal to grains, look across the horizontal row of figures

CONVERSION TABLE

(Grams per liter to avoirdupois weights per quart)

	0	1	2	3	4	5	6	7	8	9
0	0.0	14.6	29.2	43.8	58.4	73.0	87.6	102.2	116.8	131.4
10	146.0	160.6	175.2	189.8	204.4	219.0	233.6	248.2	262.8	277.4
20	292.0	306.6	321.2	335.8	350.4	365.0	379.6	394.2	408.8	423.4
30	438.0	452.6	467.2	481.8	496.4	511.0	525.6	540.2	544.8	569.4
	1-0.5	1-15.1	1-29.7	1-44.3	1-58.9	1-73.5	1-88.1	1-102.7	1-117.3	1-131.9
40	584.0	598.6	613.2	627.8	642.4	657.0	671.6	686.2	700.8	715.4
	1-146.5	1-161.1	1-175.7	1-190.3	1-204.9	1-219.5	1-234.1	1-248.7	1-263.3	1-277.9
50	730.0	744.6	759.2	773.8	788.4	803.0	817.6	832.2	846.8	861.4
	1-292.5	1-307.1	1-321.7	1-336.3	1-350.9	1-365.5	1-380.1	1-394.7	1-409.3	1-423.9
60	876.0	890.6	905.2	919.8	934.4	949.0	963.6	987.2	992.8	1007.4
	2-1.0	2-15.6	2-30.2	2-44.8	2-59.4	2-74.0	2-88.6	2-103.2	2-117.8	2-132.4
70	1022.0	1036.6	1051.2	1065.8	1080.4	1095.0	1109.6	1124.2	1138.8	1153.4
	2-147.0	2-161.6	2-176.2	2-190.8	2-205.4	2-220.0	2-234.6	2-249.2	2-263.8	2-278.4
80	1168.0	1182.6	1197.2	1211.8	1226.4	1241.0	1255.6	1270.2	1284.8	1299.4
	2-293.0	2-307.6	2-322.2	2-336.8	2-351.4	2-366.0	2-380.6	2-395.2	2-409.8	2-424.4
90	1314.0	1328.6	1343.2	1357.8	1372.4	1387.0	1401.6	1416.2	1430.8	1445.4
	3-1.5	3-16.1	3-30.7	3-45.3	3-59.9	3-74.5	3-89.1	3-103.7	3-118.3	3-132.9

Where two sets of figures are given in the same space, the upper is the number of grains per quart, the lower is the same amount expressed in ounces and grains.

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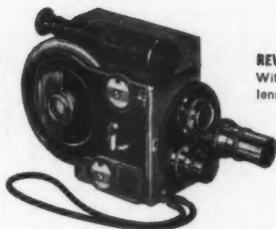
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until you find the figure 2. Just below it is the answer: 29.2 grains.

The sodium sulfite figure of 100 grams will require two glances since the table goes only to 99 grams. Look for 90 in the vertical column and for 9 in the horizontal line and you will find 3 ounces, 132.9 grains; add to that figure 1 gram

or 14.6 grains as shown in the table and you will get the answer: 3 ounces, 147.5 grains. Five grams of hydroquinone is found under the figure five—it is 73 grains.

To translate fractional amounts such as 5.7 grams, use 57 grams on the table, and divide the answer by 10.

CONVERSION TABLE

(Grams per liter to avoirdupois weights per gallon)

0	1	2	3	4	5	6	7	8	9
0	00.0	58.4	116.8	175.2	233.6	292.0	350.4	408.8	467.2 1-88.1
10	584.0 1-146.5	642.4 1-204.9	700.8 1-263.3	759.2 1-321.7	817.6 1-380.1	876.0 2-1.0	934.4 2-59.4	992.8 2-117.8	1051.2 2-176.2
20	1168.0 2-293.0	1226.4 2-351.4	1284.8 2-409.8	1343.2 3-30.7	1401.6 3-89.1	1460.0 3-147.5	1518.4 3-205.9	1576.8 3-264.3	1635.2 3-322.7
30	1752.0 4-2.0	1810.4 4-60.4	1868.8 4-118.8	1927.2 4-177.2	1985.6 4-235.6	2044.0 4-294.0	2102.4 4-352.4	2160.8 4-410.8	2219.2 5-31.7
40	2336.0 5-148.5	2394.4 5-206.9	2452.8 5-265.3	2511.2 5-323.7	2569.6 5-382.1	2628.0 6-3.0	2686.4 6-61.4	2744.8 6-119.8	2803.2 6-178.6
50	2920.0 6-295.0	2978.4 6-353.4	3036.8 6-411.8	3095.2 7-32.7	3153.6 7-91.1	3212.0 7-149.5	3270.4 7-207.9	3328.8 7-266.3	3387.2 7-324.7
60	3504.0 8-4.0	3562.4 8-62.4	3620.8 8-120.8	3679.2 8-179.2	3737.6 8-237.6	3796.0 8-296.0	3854.4 8-354.4	3912.8 8-412.8	3971.2 9-92.1
70	4088.0 9-105.5	4146.4 9-208.9	4204.8 9-267.3	4263.2 9-325.7	4321.6 9-384.1	4380.0 10-5.0	4438.4 10-63.4	4496.8 10-121.8	4555.2 10-180.2
80	4672.0 10-297.0	4730.4 10-355.4	4788.8 10-413.8	4847.2 11-34.7	4905.6 11-93.1	4964.0 11-151.5	5022.4 11-209.9	5080.8 11-268.3	5139.2 11-326.7
90	5256.0 12-6.0	5314.4 12-64.4	5372.8 12-122.8	5431.2 12-181.2	5489.6 12-239.6	5548.0 12-298.0	5606.4 12-356.4	5664.8 12-414.8	5723.2 13-35.7
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6 1/2" 165mm f4.5 Ilex Paragon, Acme	88.00	L N
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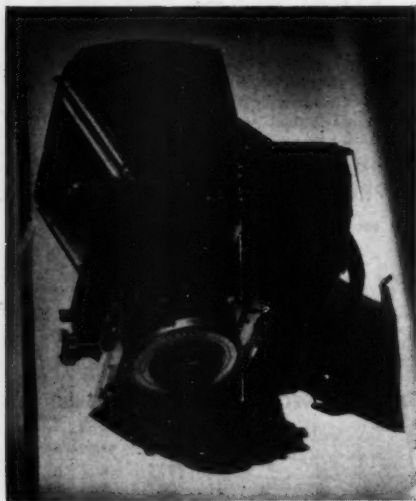
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NEWS ABOUT NEW PRODUCTS

Devin Tri-Color Color Cameras

With greater emphasis being placed upon color photography today, the news that the Devin Tri-Color Color Cameras are again being manufactured and distributed will be welcomed by serious color amateurs and commercial photographers.

The Devin 5x7-inch and 6.5x9 cm cameras make possible color-in-action photographs without the necessity of making color separation negatives from color transparencies. Color prints with a sharpness and purity that is unmatched by any other method are obtained.



Specifications of the models are as follows: The 5x7 weighs 12 pounds; the 6.5x9, 4 pounds. Both are made from well seasoned aluminum alloy castings and finished in black crackle with chrome fittings. Pellicles are made to exacting standards and are normally furnished to make the camera convertible from daylight to incandescent use by changing position of two filters. Pellicles may also be furnished on special order for incandescent, daylight, or strobe light balance only.

The 5x7 model retails for \$895.00, less lens. The 6.5x9 cm model for \$395.00, including Dogmar F:4.5 lens and coupled range finder. For further particulars address Photographic Products, Inc., 9032 West Pico Blvd., Los Angeles 35, Calif., who are the manufacturers and distributors of these items.

Anso Construction

A new film plant costing \$2,000,000 will be constructed by Anso at Binghamton, N. Y. The building will be 600 feet long, 60 feet wide, and 85 feet high in one section and is expected to be erected by next summer.

Completion of the new plant will make

possible a substantial increase in Anso's film production and should help to alleviate the shortage of Anso film caused by a continued heavy demand.

The new plant will be designed primarily for color film manufacture although certain facilities will permit change-over to other types of Anso films.

Leather Albums by Amfile

Genuine leather albums in rich, glowing colors are the latest creation in the extensive Amfile line. Amberg File & Index Company, Kankakee, Illinois, announce that they have just the album for the person who likes the feel, the appearance and the wearing quality of genuine leather in these new padded, leather covered books.

The albums, with black mounting sheets, come in four colors: saddle tan, green, red and blue. They are available in three popular sizes and the size to hold 5x7-inch prints sells for \$5.00, 8x10-inch for \$7.50 and 14x11-inch for \$10.50.

These albums may also be purchased with the mounting sheets encased in transparent acetate, giving treasured prints extra protection. With 12 acetate mounts, 24 mounting sides, the 5x7-inch album sells for \$7.50, 8x10-inch for \$11.00 and 14x11-inch for \$18.00.

The new Amfile leather albums are for sale at stores, or write to Amberg File & Index Company at Kankakee, Ill. for circular.

Bright Star Batteries

Two new additions to the line of Bright Star batteries, designed especially for the use of photographers, are the portable camera motor batteries pictured. The No. 18-10P is



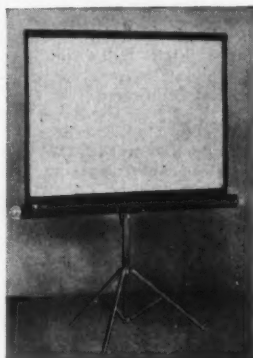
a 27-volt battery and the No. 10-10P a 15-volt battery. They are made to be used with electrically driven motion picture cameras.

Further information regarding these and other products of Bright Star can be had by addressing the Sales Department, Bright Star Battery Company, Clifton, New Jersey.

New Aurora Screens

Two new screens, the DeLuxe and the Economy have been announced by Aurora Industries, Inc., 219 West Chicago Ave., Chicago 10, Ill.

The DeLuxe Model is available in seven sizes ranging in price from \$16.00 for the 30 x 40-inch size to \$37.50 for the 52 x 70-inch size.



The Economy Tripod Screen is a competitive value that has many features not generally found in screens selling for \$10.00 in the 30 x 40-inch size. This model is also available in a 40 x 40-

inch square model at \$12.50.

A full line of wall screens will soon follow the screens mentioned above. Aurora also has available three sizes of low-priced Table Screens. If your dealer is unable to give you additional information and prices write to the manufacturer at the above address.

New Sun Ray Enlarger

The new model "23" Mastercraft Enlarger made by the Sun Ray Photo Co. Inc., 295 Lafayette St., New York, is a welcome addition to the line. It is baby duplicate of their larger Mastercraft "45"—a 4 x 5-inch enlarger—but it was designed and manufactured to meet the demand for a lower priced instrument.

Features include: Precision focusing, special open-jaw negative gate, interchangeable lens board, glass negative carrier, and assorted size fibre masks. Sensibly priced at \$39.50, plus tax, it comes complete with a 3½-inch F:6.3 enlarging lens with iris diaphragm. Accessories available include glassless masks, heat absorbing glass, and condensing lenses. The new model may be purchased at any of the leading camera supply stores now.

The Parke Eye-Saver

It has taken a specialist in child portraiture to discover a method of keeping subjects calm, cool, and comfortable while posing under lights.

The Dim-Bright-Dim Switch Synchronizer that Leonard Parke of Miami has developed apparently is the answer to this \$64 question. He claims that subjects don't squint, squirm, or overpose; that they don't sigh, complain, or shed beads of perspiration when his product is used. The subject sits in normal light, strong enough for the photographer to pose, balance lights, and focus his picture. Any combination of lights is possible, and the photographer is able to see clearly the effects he hopes to create.

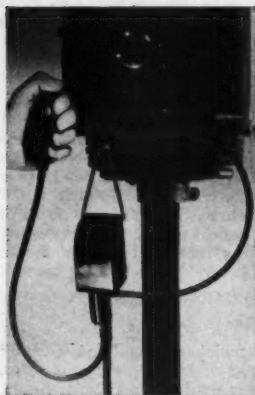
THE LOTT Roto PRINT DRYER

Just turn the knob
to quickly dry glossy or
matte prints.

- Over 100,000 in use.
- Professional model
(shown) 24" x 29" surface,
\$33.47
- Standard model 12" x
29" surface, \$22.30. Tax
included.

LOTT MANUFACTURING CO., Jamestown, New York

When the time finally comes to make the exposure, the bulb is squeezed. Immediately,



the lights rise to full intensity, perfectly timed with the shutter action, and then dim again. Experiments show that the transition from dim to bright does not greatly startle the subject, as with the case of flash. Adults fail to react and most infants don't even blink. As a result of this new development, natural photographs can be obtained

without the subject feeling that he or she has gone through a trying, exhausting ordeal.

With children the effect is to lessen the photographer's work. The child is not frightened or put to the discomfort of bright lights. There is no need to wait hours and experience failures due to crying sprees, and the posing is done swiftly, effectively, and naturally.

The Parke Eye-Saver is adaptable to either

studio or home use, professional, commercial, or amateur operation. It requires no change in any present lightings, and is ready for use merely by plugging it into a light socket. It is adaptable for use with all types of shutters and no adjustments are required as the device is synchronized automatically with the shutter, we are told.

Professional models will also bless its use as they will not be compelled to stand for hours under the bright lights. Light bulbs will have a greatly extended life and current consumption will be proportionately lowered.

The retail price of the Parke Eye-Saver has been established at \$35.00. C.O.D. orders will be accepted by the manufacturer if they are accompanied by \$1.00 to cover packing and mailing charges. Inquiries can be directed to Parke Photo Products, P. O. Box 36, Coconut Grove Station, Miami 33, Fla.

Special Flashbulb Offer

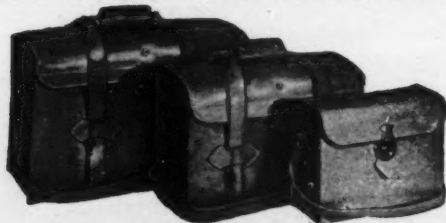
In an effort to combat the flashbulb shortage, Kalart is now packaging with each Kalart Master Automatic Speed Flash, 16 Wabash-Sylvania Press 40 Photolamps. With the Kalart Compak Passive Speed Flash they are packing 6 Wabash-Sylvania Press 25 Photolamps. The complete package is wrapped in an attractive sleeve and assures the purchaser of a supply of lamps to make use of his newly purchased synchronizer.

Available at all camera stores, the Master

CUSTOM BILT

Pro-Graphic & Pro Bags

Exclusive Perrin Design—in Heavy Top Grain Saddle Leather. Saddle-stitched... Available in Natural..Mahogany..Redwood..Black&Golden West



#204-W



#201



#200

#201

#204

#200	4x5 Graphic & Acces.....	\$39.50
#201	2 1/4x3 1/4 Graphic & Acces...	34.50
#204-W	Reflex Cameras.....	21.95
#204-L	Movie & Mini Cameras...	21.95
#203-W	Reflex Cameras.....	16.95
#203-L	Movie & Mini Cameras...	16.95

J. B. PERRIN & COMPANY

5606 SUNSET BLVD. HOLLYWOOD 28, CALIFORNIA

Automatic Speed Flash will synchronize all cameras with between-the-lens set-and-release type shutters, and focal plane shutters on miniature cameras. The Compak Passive Speed Flash synchronizes the popular-priced cameras fitted with cable release sockets and automatic self-setting shutters.

A complete list of cameras and recommended Speed Flash can be obtained by writing to Kalart Dept. 26R, Stamford, Conn.

The price of the combination package described above is \$27.48 for the Master Automatic with 16 bulbs, and \$9.79 for the Compak Passive with 6 midget bulbs. Both prices include Federal Tax.

Water Filter

The new model Flo-Kleen Water Filter is a much improved unit over the previous model, we have been advised. It removes the impurities that are present in most water supplies and eliminates poor print quality that can be attributed to rust and bacteria. The new model sells for \$7.50 at most dealers, or address your inquiry to Raygram Corporation, 145 East 32nd St., New York 16, N. Y.

Raygram also has a display deal which has been prepared to help the dealer in demonstrating and selling the filter, accessories, and refills to the user. A display and necessary refills and fittings are furnished to those dealers who desire this service. A card will bring you all the information by return mail.

Tripod Extension Head

A fully adjustable tripod extension made by the makers of the Devin Tri-Color Camera has been announced. Called the Pro-head, it allows an 18-inch extension to be made either upward

or downward without disturbing the tripod itself. A positive locking 180° swing and tilt head with man-sized plastic knobs for easy operation is provided. The extension tube is made of steel, chrome plated.

Another model called the Pro-head Junior consists of the same extension tube and tripod adapter without the swing-tilt head.

The Pro-head retails for \$14.00, and the Pro-head Junior for \$5.95. Additional information may be obtained from Photographic Products, Inc., 9032 West Pico Blvd., Los Angeles 35, Calif.



"They really teach photography in this unusual school"

SAYS Tony Venti . . .

Tony Venti is one of the foremost commercial photographers in this country. His pictures have illustrated the products of some of the better known advertisers of The United States.

"Two things that impressed me particularly in my visit to the Progressive School of Photography were: 1) The stressing of practical photography giving the students the kind of instruction that they can apply to their future work. 2) The unusual capabilities of the staff of instructors headed by William Gerdes as Dean.

"All in all, I found it to be the finest equipped school of its kind", commented Tony Venti.

If you want photography to be your business, enroll now in this fine school. Coeducational. Portrait and Commercial Courses for beginners. Direct Color and Camera Repair for professionals and advanced students. G.I. Approved but a part of our enrollment reserved for Civilians. Dormitory for men.

Write for Catalog PT 7



PROGRESSIVE SCHOOL OF PHOTOGRAPHY

217 Park Street, New Haven 11, Conn.

Uticam Enlarger

This enlarger adapts your present camera and lens to the operation of enlarging. It consists of a baseboard of plywood 12 x 18 inches by 3/4-inch thick, a 1-inch steel tubing upright, an aluminum casting for upright base and support bracket, 8 feet of connecting cord complete with switch and plug, a steel lamp housing, enlarger bulb, and diffusing glass.

Negative masks are furnished ruled for all popular film sizes. The focal frame is cast aluminum and is operated by rack and gear.

The lamphouse will accommodate almost



any camera with a back that will open at least 180°, or with a back that is removable. Box cameras and miniature cameras included. It will take negatives from postcard size to 35mm. There is available, at a slight additional cost, an adapter which permits the use of 35mm film without the necessity of cutting the roll of negatives.

The unit will reduce as well as enlarge and enlargements up to 10 x 12 inches can be made on the easel. By swinging the housing, enlargements of greater size can be made. In using the taking camera and lens system for enlarging a considerable saving in cost is made, and the Uticam, because of this fact, sells for under \$20.00. Inquiries are invited from individuals, dealers, and distributors. Address your request to Engineered Products Company, 2307 Cole-rain Avenue, Cincinnati 14, Ohio.

Bausch & Lomb Movie Lenses

A new series of coated Baltar lenses has been completed by Bausch & Lomb, Rochester, N. Y. Designed by the late Dr. Wilbur B. Rayton, former head of the firm's scientific bureau, and Miss Lena Hudson, B & L scientist, the lenses are made in 15, 17.5, 20, and 25mm focal lengths. Comparable in every way to the longer focus Baltars used by Hollywood cameramen, the new series will be used for special U. S. Government technical photographic projects, as well as for professional movies both here and abroad.

The lenses use the new, high-index glasses, and each was independently designed for its individual field of view. They required two years to develop. Like their big brothers, the newcomers to the Baltar family are high speed lenses, with a relative aperture of F:2.3. Pictures produced by these lenses are not only equal in sharpness, but exhibit the same characteristics of the longer focal length Baltars.

Contest Reveals Superior Light Quality

AMGLO ELECTRONIC FLASH LAMPS



U. S. Patent Nos.
2,217,315, 2,273,520
and 2,281,579.

In the \$2,000 1947 Speedlight Contest sponsored by AMGLO, with every entrant using an AMGLO Lamp-equipped speedlight unit, a remarkable fact was noted by the contest judges. Heretofore famed only for stop-action pictures of sports and other events of rapid motion, the AMGLO Speed Lamp supplied illumination of a superior quality for true color and unexcelled portrait work. Whatever your needs—whether it's for color, sports, portraiture, ultra-speed or stroboscopic action . . . indoors or outside—make sure your Speedlight Unit has an AMGLO Speed Lamp for thousands of dependable flashes. For those good pictures, insist on AMGLO. Look for the name on the base of the lamp.

AMGLO CORPORATION

4238 LINCOLN AVENUE

CHICAGO 18, ILLINOIS

The high index glass produced by Bausch & Lomb provides practical perfection in the correction of spherical aberration, astigmatism, and curvature of field. When the iris is closed to F:2.8, the image of a star is a pure diffraction pattern. Actual tests with red, green, and blue filters reveal no change in the plane of best focus and the difference in image size formed by these three primary colors is less than one-thousandth of an inch. This characteristic is found in no other type lens, it is claimed.

All the lenses receive Balcoting, Bausch & Lomb's hard, anti-reflection coating.

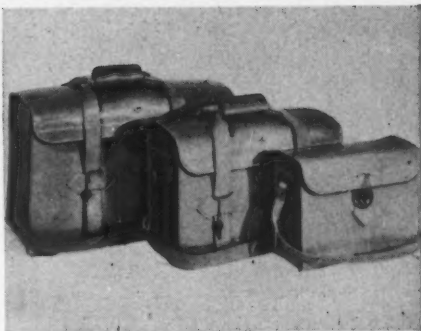
The basic optical design of the lens is four meniscus-shaped elements, with each of the two inner components made up of two elements cemented together. Each lens section is mounted in an individual cell. The whole assembly is held in place with a single retaining ring, in the same manner that microscope objectives have been mounted by Bausch & Lomb over a period of many years.

Further information regarding the Baltar Series may be obtained by writing to Bausch & Lomb, Rochester, N.Y.

New Camera Bags

Manufactured out of the best saddle leather, these "Custom Bilt" carrying cases should fill the needs of many photographers. They are available in three models as follows:

Models 200 and 201 are designed to hold respectively, a 4 x 5 and a 2 1/4 x 3 1/4 Graphic

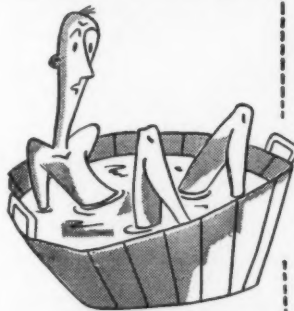


type camera with flashgun attached, 12 or more holders, flash bulbs, and other accessories. These are all held in place by built-in divisions. Shoulder strap and meter-filter pocket are removable. The lid may be snapped back for quick access to camera or equipment.

Model 204 has been made to hold either a reflex, movie, or miniature camera, together with its attendant equipment.

All models are available in natural, redwood, mahogany, or black colored saddle leather. For price and further information address the distributor, J. B. Perrin & Company, 5606 Sunset Blvd., Hollywood 28, Calif. Ask for information on the Pro-Graphic and Pro Bags described in MINICAM PHOTOGRAPHY.

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HYP-A-MIN the 5 minute print washer

Drop 1 tablet in washing water; dissolve; immerse prints. You'll actually see the hypo washing out, in less than five minutes prints will be completely free of every trace of hypo! One tablet is sufficient to treat six 8 x 10 prints or the equivalent.

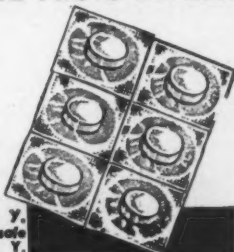
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6 tablets, individually packaged in cellophane pad, like vitamin pills! (\$20¢ in Canada)

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48 tablets, individually packaged, comes in handy box container. (\$1.25 in Canada)

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WILL DOMINATE YOUR
PHOT-O-CHROME
"SPARKLING COLOR PRINTS"
... the delicate pastels of blue and green ... the warmth of red and the brilliance of yellow, are recreated in their natural beauty when your film and prints are processed the **PHOT-O-CHROME** way.

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★ 3½ x 4½ (mounted)	1.00

Anso Film processed . . . 1.00 per roll
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5 x 7 2.50 8 x 10 4.00
Prints made from any Anso, Kodachrome or Ektachrome Transparencies
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8 and 16mm Film Editors

Due to the garbled account of the Baia Editor which appeared in the December issue of MINICAM PHOTOGRAPHY we are re-running the text as it should be, without the cut. For illustration of the item mentioned turn to page 88 of the December issue.

The recently announced Baia Editor, available in both 8mm and 16mm models, consists of a Viewer, a Splicer, and a set of Rewinds, mounted on a metal base.

The Viewer has several features which set it apart from the usual article. A self-threading film track is incorporated which eliminates the necessity of sprockets and their guiding rollers; removing the possibility of scratches and torn perforations at this stage of film preparation. Well ventilated, indirect, illumination of the film prevents overheating even when the film is allowed to remain stationary for some time. Optically ground and polished prisms, and a patented prismatic shutter provide brilliant intermittent light for animating the scenes on the large, shadowed, ground glass viewing screen. Free-running rollers in the film track protect the film against scratches as it passes through the Viewer. A marking device is included which can be used to locate any point in the film for splicing, titling, or editing.

Two Baia Rewinds are fastened at each end of the metal base, and are equipped with Tension-Control and Thumb-Pressure Brake. The Tension-Control is a knob by which the desired degree of drag can be applied to the unloading reel to prevent over-running; the Thumb-Pressure Brake is a part of the same knob and stops the reel immediately when pressure is applied. A simple reel-lock holds the reels in position. The Rewinds have oil-less bronze bearings and the gear-chain is completely enclosed.

The Splicer is placed in the center forward position of the metal base. Positive snap latches grip the trimming plates firmly and apply welding pressure when the unit is operated. The design and arrangement of the trimming plates is such that both trimming and cementing of the film are accomplished in one operation. Accurate pegs assure aligned splices every time. Stainless steel is used in the construction of the Splicer.

The Baia Movie-Action Editor sells for \$69.50 in the 16mm size, and \$64.50 in the 8mm size. Also available as separate items the Baia Rewinds can be purchased at \$9.75 per pair, and the Baia Splicer, in stainless steel, at \$9.75. For those who want the Rewinds and Splicer, only, they can be obtained on a metal baseboard at a list price of \$24.50. Further information can be obtained from the manufacturer, address Baia Motion Picture Engineering Co., 120 Victor Street, Highland Park, Michigan.

Petrack Projector Stand

The new model of the Petrack Projection Stand which was recently announced has added operating features to make it a still more useful item. The length of the chrome plated tube has been increased 5 inches to enable the user to obtain a height adjustment from 34 to 59

inches. The legs are now black wrinkle finish instead of the former crystal paint, and the table top, 12 x 20 inches, is made of plywood, finished in black sprayed felt.

In spite of these added features, the price of this stand, which will accommodate sound and silent projectors, remains the same—\$19.95. Further details may be obtained from Raygram Corporation, 145 East 32nd St., New York 16, N. Y.

Victor Adjustment Arm

All present owners of Victor Fotoflood lighting equipment should welcome this new accessory being made by James H. Smith & Sons Corporation, Griffith, Indiana. Called the Victor Adjustment Arm No. 505, it can be easily attached to the collar assembly of a Victor



Clamp-On or Stand Unit to permit positioning the reflector or reflector-flood lamp, without touching any hot parts. The nickel-plated arm

has a black enameled wood handle for a hand grip.

Available at most camera stores, the No. 505 Adjustment Arm sells for 50c. Further details may be obtained from the manufacturer at the above address.

Plastic Film Clips

The Hobar Co., Inc., have designed a hook that can be inserted through the rust-proof coil of their plastic clip which transforms it into a practical, inexpensive film clip. Made of water-clear plastic, unaffected by photographic chemicals, they are guaranteed not to scratch, stain, or mar film. Obtainable through your dealer or Raygram Corporation, 145 East 32nd St., New York 16, N. Y., who are the eastern distributors, they sell for \$1.00 per dozen; \$1.95 for two dozen. Packed in a gift box of acetate.

Photo Coloring Booklet

The National Photo Coloring School, 1315 South Michigan Ave., Chicago 5, Ill., have published a new edition of their booklet "Photo Coloring—for Pleasure or Profit."

This interesting booklet tells about the growing interest in coloring photographs and miniatures in oil and how this work may bring both pleasure and profit. Also how this work can become a vocation for those with artistic talent or just a hobby for the satisfaction of personal accomplishment.

The booklet will be sent free to anyone requesting it from National at the above address.



FOR MOVIE STILLS

Says John "Hoppy" Hopcraft

Ace Photographer, Metro Goldwyn Mayer Studio

"When shooting publicity stills every shot must be perfect. A missed shot can seldom be replaced. Since using the Flash Tronic, I've taken more than 8,000 shots without a single miss! That's why I consider Flash Tronic tops in flash guns."

Flash Tronic eliminates the harrassing uncertainties with which photographers have struggled because it never gets out of "sync" and uses no batteries. Its lightweight, smooth-action, spring-wound generator furnishes a dependable source of current for one or more flash bulbs. Adaptable to all cameras with focal plane and pre-set, between-the-lens shutters.

Ask Your Dealer for a Demonstration Today.

* IS **TOPS**



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(Contax Model Slightly Higher) Tax Included

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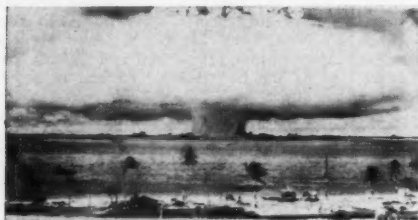
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9008 WILSHIRE BLVD., BEVERLY HILLS, CALIF.

MOVIE NEWS AND RELEASES

BOTH the Able and the Baker operations of the atomic bomb test at Bikini are incorporated in **ATOMIC FURY**, a new release of World In Color Productions, Elmira, New York.

The film is composed entirely of shots of the explosions as filmed by cameramen of the Army-Navy Joint Task Force One. Scenes are photographed from every possible angle from



ground installations, planes, drone planes, and automatic close-up cameras. With the exception of titles, all scenes are of the bomb explosions, with no footage included of preparation shots, etc.

The film is available from photo dealers, rental libraries, or direct from World In Color Productions at the following prices: 8mm 50 feet, Kodachrome, \$6.50, black-and-white, \$1.75; 16mm 100 feet, Kodachrome, \$13.00, black-and-white, \$3.50. This release is only available in silent versions.

RECOGNIZING the rapidly increasing use of religious motion pictures, United World Films, Inc., have announced the establishment of a special Religious Films Division.

This Division has grown out of United World's experience as exclusive United States distributor for the religious films produced by the J. Arthur Rank Organization and also as successor to the Bell & Howell Filmosound Library. The new Division will begin shortly with the issuance of periodic news letters containing information of interest to users of religious films. These will be mailed free to the clergy, educators, and active church workers directly interested in religious motion pictures.

The Division also announces the inauguration of a free religious film-finding service. Whether or not the film is handled by United World, the Religious Films Division will assist, wherever possible, any inquirer in locating the source of any religious film. Address United World at 445 Park Ave., New York 22, N. Y.

THE Tenth Edition Catalog Supplement of Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y., brings up to date their complete line of 16-mm sound-on-film productions. These offerings consist of features and short subjects for use in schools, churches, homes, etc.

Many new additions that were made to the line since the issuance of the Tenth Edition

Catalog are listed in this Supplement. All requests for copies will be complied with promptly at no charge.

For additional information contact your dealer or write directly to Post Pictures Corporation.

THE selection of **CLEAN WATERS** as one of the world's six outstanding sponsored films was made recently by the judges at the International "Films of the World" Festival in Chicago. Chosen from a field which included films entered by 63 topflight industrial and commercial organizations, **CLEAN WATERS** received the nod because of its contribution in the field of public welfare.

The film points out the dangers of water pollution and the need of adequate sewage treatment. It runs 28 minutes and was produced by Raphael G. Wolff Studios. It is a part of General Electric's long-range program, called "More Power to America," which is designed to improve living standards through increased electrification.

Telling a forceful story of the \$100,000,000 losses in the U.S. due to pollution, **CLEAN WATERS** has been acclaimed widely by professional and civic groups for its power to make everyone conscious of the role which sewage treatment can play in our national well-being. The picture cites U.S.P.H.S. figures showing that more than 12,000 communities do not now provide adequate sewage treatment.

Produced by General Electric in co-operation with the U.S. Public Health Service, the film can be obtained for showing before any interested group. So well has it been received that 30 State Health Departments and more than 40 national and local organizations have purchased copies for their permanent use. Inquiries may be directed to General Electric at Schenectady 5, N.Y.

TWO recreational and one educational film appear on United World Films, Inc., list this month.

INSIDE JOB is a drama that runs for 65 minutes as it tells of the influence that a small boy and his dog have over a crime-bent young couple. They, the boy and the dog, cause the crime wave to give up their chance of escape in order to aid a policeman, the boy's father. Preston Foster and Ann Rutherford perform under catalog No. 2751, available for a rental of \$15.00.

THE RUNAROUND provides a bit of comedy interwoven with adventure and romance as a runaway heiress is chased by two rival detectives. The chase sequence is reminiscent of the old Keystone days as nearly every form of transportation is used in its filming. Ella Raines and Rod Cameron are featured. Catalog No. 2709, 10 reels, rental \$17.50.

DEVELOPMENT OF THE CHICK is the visual-educational item. It shows how fertilized eggs, kept warm by the hen, hatch into chicks. Hour-by-hour development of an embryo is shown in this painstaking photography. The chick grows into a young pullet and the life cycle is ready to be repeated. Obtainable as No. 8243,

the film runs 1 reel, and rents for \$1.50. It is also available for outright sale at \$45.00.

THE Texas Company's Farm Topics film series, produced by RKO Pathe Inc., has started collecting play dates throughout Texaco's system of farm meetings.

It's NEWS BECAUSE It's NEW was designed to show labor and time saving devices developed by agriculturists with the idea that they can be adapted by other farmers. The film was in production four months and was photographed in New Jersey, Texas, Iowa, Mississippi, Wisconsin, California, and Washington.

Inventions pictured include a fence post bark peeler, whose rotating chains do a job in 30 seconds that requires 10 minutes by hand; a giant vacuum cleaner for harvesting seeds that ordinarily would have been lost; and an automatic electric corn planter that saves back-breaking manual planting.

A feature documentary is available from the British Information Services, through the courtesy of the J. Arthur Rank Organization, Inc., titled THE WAY WE LIVE.

The film carries us through the adventures of a bombed-out family and the conception of a plan for the re-creation of blitzed Plymouth. Amid the city's ruins the city engineer works with the town planner, Sir Patrick Abercrombie, to design a new city which will be beautiful, efficient, and comfortable for work, play, and for living.

The B.I.S. offices are located at 30 Rockefeller Plaza, New York 20, N.Y., 360 Michigan Ave., Chicago 1, Ill., 907 15th St., N.W., Washington 5, D.C., and 391 Sutter St., San Francisco 8, Calif. Address them directly for further information and list of latest available releases.

NEWS highlights of national and international importance are included in NEWS REVIEW of 1947, Official Films latest release.



Events covered in this latest annual edition include: Monroe Doctrine of Latin America; Seige for Governorship of Georgia; Solo Flight Around the World; Texas City Disaster; Collyer Mystery; Tropical Hurricane; and American Legion Parade.

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IT has often been said that seafarin' is one of the hardest lives to live and jobs to take on. That may well be—but men continue to go down to the sea in ships. Perhaps the day of iron men and wooden ships has passed but you will find that it still takes an iron man to sail in an iron ship. It takes guts to face the sea day in and day out. When you get ashore you swear by all that's holy that you are through with the sea—finished forever. Yet the sly vixen has such a hold on you that you soon return to your first, and only, love.

THE LONG VOYAGE HOME is a tale of the sea, a saga of the lives of those who serve her aboard the iron ships. A story of hate, love, quest, and disillusion. A drama that will touch you and not let you forget.



Based on the four one-act plays of Eugene O'Neill, John Ford did an excellent job of directing. Gregg Toland's photography gives it the master's touch and the acting—John Wayne, Thomas Mitchell, Barry Fitzgerald, and Ian Hunter are the featured players. Ward Bond's name should be up there, too, as he turns in one of his usual business-like jobs—but then we have always held a high regard for his work so we may be prejudiced.

Here is your chance to study photography at its best, and at the same time be entertained by a powerful and moving story. The sets used in the production of this film were among the first constructed with low ceilings—a Gregg Toland touch. The fog scenes, shots in the cramped fo'c'sle, the storm sequences, all can be studied with benefit. And the tale that Eugene has woven so skillfully and that is told so realistically by these men will hold your rapt attention for the entire 12 reels. You will not regret, we believe, signing on for THE LONG VOYAGE HOME.

This release is distributed exclusively by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.

ACQUISITION of exclusive distribution rights to 36 Monogram films, which are being prepared for release, has been announced by Post Pictures Corporation, 115 West 45th St., New York 19, N.Y.

The program covers a variety of productions including: 7 musicals and comedies; 11 dramas and mysteries; 5 East Side Kid pictures; 6 U. S. Marshall westerns; 4 Range Buster westerns; 3 Trail Blazers; and 1 James Oliver Curwood story, *DAWN ON THE GREAT DIVIDE*.

Feature stars in the Western Group are: Buck Jones, Rex Bell, Johnny Mack Brown, John (Dusty) King, Ken Maynard, and Hoot Gibson, as well as others.

A list of the stars appearing in the musicals, dramas, etc., include: Ava Gardner, Kenny Baker, Belita, Gale Storm, Richard Cromwell, the East Side Kids, John Carradine, Ann Corio, Johnny Downs, Mary Beth Hughes, Ted Fiorito and his orchestra, Anson Weeks and his orchestra, and many others.

The new series will be available for rental through the usual dealers and film libraries. An extensive sales campaign is in progress in connection with this new group of pictures.

WE don't know whether you noticed last month that United World Films, Inc., home office address was changed. Well, it was. If you missed it, here it is again, 445 Park Avenue, New York 22, N. Y. The new telephone number is Plaza 9-1200.

United World's executive offices occupy the third and fifteenth floors and comprise the export, production, educational, religious, and Castle divisions. Public relations, advertising, educational sales, research, government film sales, branch operations, entertainment film distribution, television, and other operational departments occupy the fifteenth floor.

Their New York Film Exchange is located in the new Pathe Laboratory Building at 105 East 106th St., New York 29, N. Y. All correspondence concerning bookings in the New York area should be addressed directly to the exchange at this address.

The Chicago Exchange also has a new address, 6959 North Clark St., Chicago 26, Ill. A rear parking lot affords space for the accommodation of 30 cars for customer use. The Hollywood Exchange is located at 7356 Melrose Ave., Hollywood 46, Calif.

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Red Tape

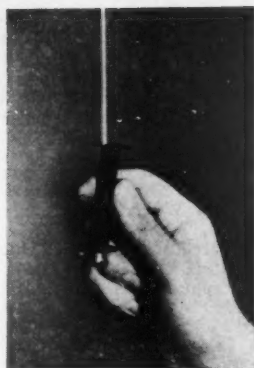
Fixed into the top of each of my camera cases is a clip for what I call my Red Tape Collection. From the five and dime store, I purchased a heavy manila folder of the type sold for "important papers." On this I have pasted a label with the contents: model release forms, data sheets for the film and flashbulbs I usually carry, the instruction sheet and parts number list for my camera (which has been invaluable when something goes wrong in the field), a book of lens tissue, a sharpened, indelible pencil for the releases, and some data sheets for my Kodachrome and Ansco color exposures. Whenever I check my cameras over, I make a check of each of these 'kits' and replace any items that have been used or removed. This has saved me much trouble and time. The envelopes take little room, and surely help with peace of mind while out making pictures.—*Ross Madden.*

Empty Film Spool Uses

Instead of considering those empty spools, that you have allowed to pile up, as just so much useless metal, why not develop ways of putting them to work? The following suggestions are only a few of the many that will come to mind when you apply yourself to the problem.

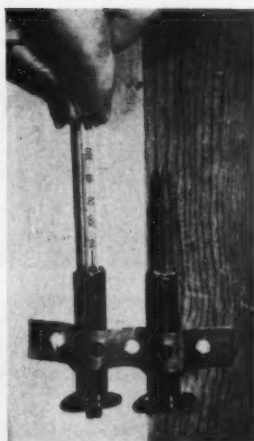
To eliminate broken finger nails, improper use of the wedding silverware, cut fingers from slipped screwdrivers, etc., use one of those spools to pry open the lids of chemical cans. Stick it on a finishing nail driven into the chemical shelf and it will always be handy.

By attaching a spool to the

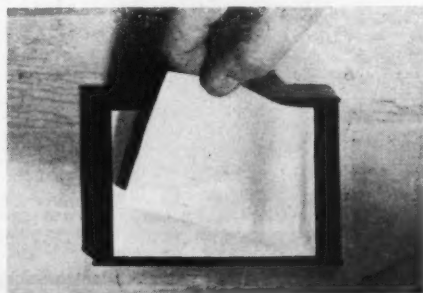


cord of the dark-room light you will save much time that is now spent in groping and cussing. A further improvement of the method illustrated is to tie the end of the string above the spool so that it is contained in a loop. Then if the spool is placed horizontally it will offer an even wider target to those widely swinging arms of yours.

Tank thermometers have a nasty habit of rolling away from your reach and sometimes dropping to the floor with a crash. They will stay put and be reasonably safe from damage if you mount a spool on the wall and insert the thermometer in the end from which the flange has been removed, as shown. A duplicate holder can be made for that ever missing pencil, too.



An empty film pack holder containing a memo pad should be placed near the pencil holder. To make the memo pad holder the metal plate section was drilled and screwed to



the wall. After inserting a scratch pad of the proper size, the second section of the holder was snapped into place.—*H. Leeper.*

Mask for Spotlight Effect

The narrow type of photo flood reflectors known as the "bullet" type lend themselves well to adaption for spotlight effects. A circular piece of plywood, about $\frac{3}{8}$ -inch greater in diameter than the front of the reflector, is



sawed out with a scroll saw. Bore a 2-inch hole in the center of this disc. Construct a snout from either cardboard, a mailing tube, or a suitably sized can and fasten it over the circular opening with tape. This snout will give greater concentration to the light beam.

To further increase the efficiency of the lamp in use, it is best to try out cardboard samples on the reflector before cutting the plywood disc. In this way the diameter of the hole can be varied until the desired effect is obtained.

Fasten the wood disc to the reflector with three screw hooks. A small size should be used so that they can be turned down over

the flange on the rim of the reflector. Attaching, or removing, the disc from the reflector can be accomplished by turning only one of the hooks so that the disc can be raised free of the reflector.—George Carlson.

Weighing Large Quantities of Chemicals

The balance illustrated is satisfactory for most purposes except weighing hypo; the pans are too small to hold even the quantity that is required for a quart of fixer. Instead of weighing out the hypo in installments, get two



cans whose weights are almost equal, place them on the pans, and file the edges of the heavier one until they balance. Put the weights in one can and pour the hypo in the other. A full 8 ounces may be weighed without spilling.—John Stockwell.

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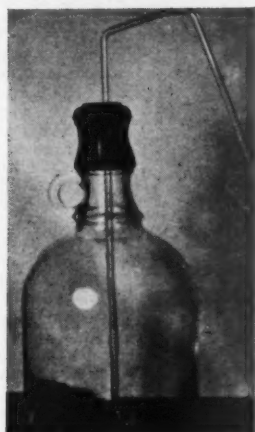
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Safety for Siphon Bottle

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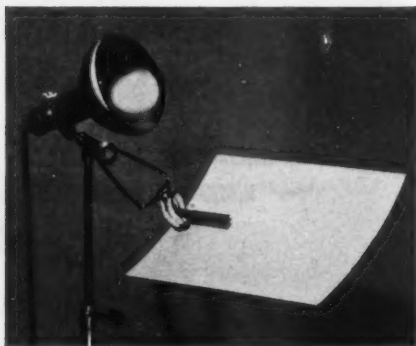
gradually loosens the cork. To prevent a sudden mishap, if the cork should come loose and spill the contents, a crutch tip may be used as a safety device.

Select a tip that will fit snugly over the cork and the bottle neck, reducing the height of the cork if necessary so that the tip will grip the neck of the bottle. Punch a hole in the tip

to clear the siphon tube, insert the tube and the container is ready for use.—Herman Klein.

Improvised "Gobo"

If a permanent "Gobo" is not available, a satisfactory one can be made from a piece of cardboard and a spring clothespin, as shown in the illustration. The card is fastened, either



with glue or thumbtacks, to one side of the clothespin and the pin clamped on a convenient part of the lamp assembly.—Edward B. Noel.

Old Flashlight Yields Funnel

When you have to discard a flashlight because it has been broken or corroded, there is one part that can be salvaged. By unscrewing the lens cap, remove the reflector that holds the bulb. This reflector can be used as a funnel, and will fit bottles which are too small for ordinary funnels.—Bob Downer.

CAMERA SURVEY—MANUFACTURER'S ADDRESSES

BECAUSE a considerable number of our readers are not in a position to obtain further information regarding the camera of their choice—due to their residence overseas, in rural areas, and in smaller towns—we are publishing the addresses of the manufacturers whose products appeared in the Camera Survey last month. An inquiry direct will bring information desired.

Anso, Binghamton, New York.
 Argus Incorporated, Ann Arbor, Michigan.
 Baco Accessories Co., 5338 Hollywood Blvd., Hollywood 37, California.
 Bolsey Corporation of America, 118 East 25th St., New York 10, New York.
 Brand Camera Co., 500 W. Washington Blvd., Los Angeles 15.
 Burke & James, Inc., 321 So. Wabash Ave., Chicago 4, Ill.
 Burleigh Brooks Co., 120 W. 42nd St., New York 18, N.Y.
 Busch Precision Camera Corp., 411 So. Sangamon St., Chicago 7, Ill.
 Camera Corporation of America, 844 W. Adams St., Chicago 7, Ill.
 Camera Specialty Corp., 50 W. 29th St., New York 1, N. Y.
 Ciro Cameras, Inc., 425 So. Sandusky St., Delaware, Ohio.
 Clarus Camera Mfg. Co., 1554 Nicollet Ave., Minneapolis 4, Minnesota.
 Craffex Products Corp., 1307 No. La Brea Ave., Hollywood, California.
 Curtis Laboratories, Inc., 2718 Griffith Park Blvd., Los Angeles 27, California.

L. F. Deardorff & Sons, 11 So. Des Plaines St., Chicago 6, Ill.
 Eastman Kodak Company, Rochester 4, New York.
 Federal Mfg. & Engrg. Corp., 199 Stauben St., Brooklyn 5, New York.
 J. L. Galef & Son, Inc., 85 Chambers St., New York 7, N. Y.
 Graflex, Inc., Rochester 8, New York.
 Keith Camera Co., Inc., 4572 Santa Monica Blvd., Los Angeles 27, California.
 Kling Photo Supply Corp., 505 Fifth Ave., New York, N.Y.
 E. Leitz, Inc., 304 Hudson St., New York 73, N. Y.
 Mac Van Mfg. Co., 3111 Hancock St., San Diego 10, California.
 National Instrument Corp., 2332 Ballaire Blvd., Houston 5, Texas.
 National Photocolor Corp., 305 E. 43rd St., New York 17.
 Newton Photo Products, 4720 E. Washington Blvd., Los Angeles 22, California.
 Premier Instrument Corp., 52 W. Houston St., New York 13.
 Printex Products, 21 E. Villa St., Pasadena 3, California.
 Ramlose Photographic Equipment Co., 10258 Atlantic Ave., Southgate, California.
 Riley Research Corp., 1828 Berkeley St., Santa Monica, California.
 The Spencer Company, 715 W. Lake St., Chicago 6, Ill.
 Tri-Vision Sales Co., 1109 So. Fremont Ave., Alhambra, California.
 Universal Camera Corporation, 28 W. 23rd St., New York 10.
 Webster Industries Inc., Rochester, New York.
 David White Sales Co., 315 W. Court St., Milwaukee 12, Wisconsin.
 Whitaker Distributing Co., 915 No. Citrus Ave., Los Angeles 38, California.
 Willoughbys, 110 W. 32nd St., New York 1, N. Y.

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Personalized Calendars

(Continued from page 81)

used over and over again with different negatives. It will be well to strive for extreme contrast in these copy negatives. This will insure proper contrast in the images, even though it may be necessary to vary paper grade to compensate for varying individual negative contrasts.

With the date negatives for each month made, and the picture negatives selected, the calendar is ready for printing. In order to keep the photograph and the copy negative in line with each other, prepare an opaque paper mask cut to the overall dimensions of the paper to be used. Cut two rectangular openings in the mask in the position where the picture and dates are desired. This is clipped to the sensitized paper with paper clips and laid on the enlarging easel. One opening is protected by covering it with black paper while the photograph selected is enlarged thru the other. After exposure and before developing, the exposed area is covered with black paper and the date negative is enlarged thru the other opening. Exposure is judged by means of previous test strips so that development is equal for both latent images.

Since a different page is made for each month of the year, it is not necessary to wait until the new year to begin. You can start with any month. The peak commercial value, however, is at the year's



end. Personalized calendars make swell Christmas gifts, because they are practical, pleasant, and novel. Give them to mother with your own portraits on them; give them to grandfather with the grandkids cavorting about; give them to friends with scenes of the picnics and hunting trips they shared with you. Or should the photographer be a young lady and the calendars are being made for 'him,' be sure and make the picture to accompany the June date an especially lovely one. Who knows? It might give the reluctant swain an idea. Make up a sample set and show it about the neighborhood. You will be surprised at the number who will welcome the chance to solve the perplexing what-the-hell-will-we-give-Aunt-Maggie question in this novel manner.

The snapshot calendar that you make for your friends and neighbors may never take a ribbon in a salon. It may possibly lack the artistic merit of a fine painting or the whistle provoking qualities of a pin-up pretty. But it will have something no gaily colored masterpiece is likely to have a sentimental *personal* attraction that is your monopoly.



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it's in focus with a**

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Get those critically sharp pictures that make the difference between "pretty good" and salon material. Use the Hugo Meyer Pocket Range Finder—a high quality precision instrument that can be used indoors or outdoors with any camera (still or motion picture) that has a distance scale of any kind. This Range Finder can be held in the hand or mounted on your camera. It contains the Hugo Meyer two-color principle of providing two strongly contrasting images in a square field. Obtainable with scale calibrated in meters, on request.

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ADAPTER**
50c



This accessory has been designed for use on such cameras as Kodak 35, Mercury II, Monitor, and others which have surface obstructions that prevent the use of the Hugo Meyer Pocket Range Finder directly on the top of the camera.

**Special Height Adapter for
Argus Mark 2150c**

Ask to see the Hugo Meyer Pocket Range Finder at your dealer. Try it yourself—and see how easy it is to use, and what an indispensable accessory it is for accurate judging of distance.

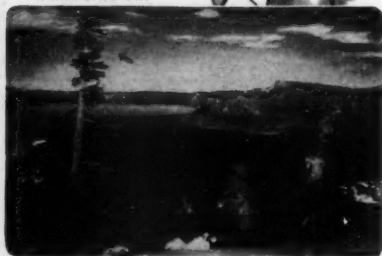
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THE LAST WORD

(Continued from page 12)

I do with a Dollina, by allowing the rewinding key to remain partially out instead of all the way in. Be careful, if you try this, to have the rewind key firmly engaged in the cartridge.

Chicago, Ill.

J. YAZELL GUNTER

Bromide Postcards

Sirs:

In your "Jack Of All Trades" article (Jan., '47), we noted a paragraph concerning the printing of bromide post cards. Can you inform us as to the names and addresses of the manufacturers who produce equipment for printing, fixing, washing, and drying bromide postcards for commercial use?

Nice, France

EDITIONS "WILCO".

• Producers of this equipment are: American Photographic Appliance Corp., Greenfield, Mass.; Eastman Kodak Co., Rochester, N. Y.; Kryptar Corp., 38 Scio St., Rochester, N. Y.; Pako Corp., 1010 Lyndale Ave., Minneapolis, Minn.—Ed.

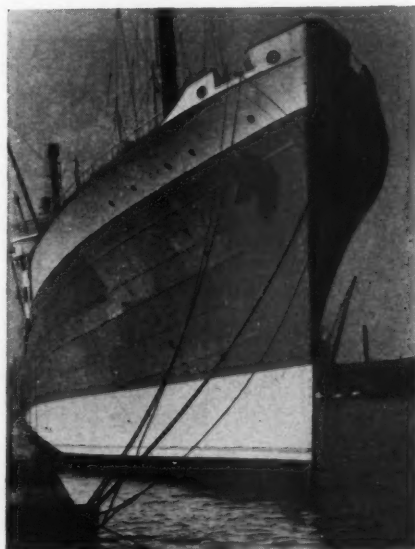
A Holland Reader

Sirs:

I read with great interest your article in the February issue about Dutch photographers and I am enclosing one of my pictures which you might wish to reproduce in your paper. We are very glad with the renewed contact with the American photographic world and we hope it will be for a long time.

Rotterdam, Holland

J. AKKERMAN.



Objection Sustained

Sirs:

May I take exception to the article in the last issue of your magazine, concerning the new Stereo Society of America, in which you say there were two Stereo Societies functioning in Europe before the war; that this new one is the first one started in America. The Stereoscopic Society, founded in Britain in 1893, is still very much alive, and the American Branch, founded in 1917, has functioned continuously in this country since that time.

The Stereoscopic Society is an international organization, with branches in England, New Zealand, Australia and America, and their circulating folios are constantly in circulation around the world.

The Stereoscopic Society R. W. STRONG
450 Russ Bldg. American Branch
San Francisco 4 Secretary

• Our apologies to all the American stereo fans who wrote in about this oversight. The editor who committed it sends regrets from his new abode, Siberia.—Ed.

As the British See Us

Sirs:

May I make a few comments on the first copy of MINICAM I have seen? First, it is a larger magazine than our English counterpart, due in part to a greater quantity of advertisements. The paper is of better quality than we are accustomed to, and both the general layout and standard of diagram and print reproduction is of high quality. I particularly commend the inclusion of technical data in your excellent color section—a custom commonly followed in English publications. Naturally the advertisements are somewhat tormenting to we English enthusiasts, but are useful to us (as are such reviews as the enlarger survey) as a means of drawing comparisons between English and American equipment. To sum it all up, congratulations on your 10th Anniversary; I trust I may enjoy your 20th.

Derby, England WILF A. B. ADDEN.

Sirs:

I understand that, owing to our dollar shortage we will be unable to purchase MINICAM here. I wonder if any of your readers will send me old copies of MINICAM in exchange for our English magazines, *Amateur Photographer*, *Miniature Camera*, etc.?

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Bride Trouble

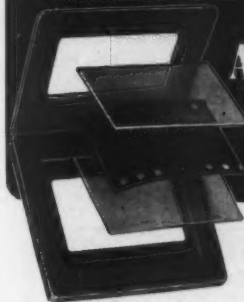
Sir:

Will you help us settle an argument? In shooting wedding pictures we like to locate the bride on the left side of the picture in cake cutting scenes and so on. Some critics insist the bride should always be on the right side. What is your opinion?

Zeeland, Michigan.

• We asked five wedding photographers about this. None of them observe set rules in positioning the bride for cake cutting scenes.—Ed.

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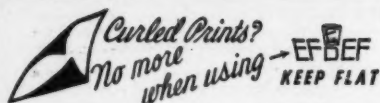
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CEILING LIGHTS

(Continued from page 84)

floods and medium fast film, an exposure of 1/5 second at F:6.3 should be good as a start.

Shoot several negatives and vary the exposure up and down from the value given. A photoelectric exposure meter is your best bet but lacking one, you can easily determine the correct exposure after shooting a roll or two of film.

If you own a camera equipped with an F:3.5 or faster lens, you will probably be able to shoot at snapshot speed when the lens is wide open. This is the ideal way to photograph children. Take your camera off the tripod and follow them about the room as they play. Since the entire room is evenly lighted, you need have little concern about arranging the light and exposure. The exposure, you will discover, remains fairly constant throughout the room. This is how the pictures of the children on these pages were taken.

Negative Development

To take full advantage of ceiling light, you will have to slightly modify your developing technique. The light is somewhat flat, therefore increase your developing times about twenty per cent. There is no reason why your prints should not be crisp and sparkling.

If you have tried your hand at color photography you will remember that the best type of lighting is one that is very flat, the colors of the subject provide the contrast. Do not use ceiling light for color. By reflecting the light from the ceiling or walls you are quite apt to change the color balance of the illumination.

Cooling Warm Solutions

To cool your solutions rapidly in warm weather, pour out the required amount in a sealed bottle, then lay it or roll it in a tray of cracked ice. The ice should never be allowed to float in the developer, otherwise the solution will become diluted. Plastic ice cubes are ideal for this purpose.—Ormal I. Sprngman.

The REVERE Look

(Continued from page 86)

reduced to the simplest of operations, using the principle that Revere brought out in their famous 8. A positive automatic rewind is provided. A microphone or phonograph pickup can be used with the unit through a plug jack that is provided. The projection lamp is 750 watts and provides ample illumination for general use. A 2-inch F:1.6 coated projection lens is furnished as standard equipment and, an important feature, either 16mm silent or sound film can be run through the projector as these two film projection speeds are available by the simple process of throwing a switch at the rear of the unit housing. The upper reel spindle will accept a 1600-foot reel, while the lower fixed spindle accepts a 400-foot reel. It was felt that the average user would use 400 foot reels most of the time so a permanent take-up for this size reel was designed into the machine. However, an extension arm is furnished by which means the lower take-up will accommodate a 1600-foot reel when desired.

The speaker case has a compartment in which a 400-foot reel is carried, together with the speaker cord, extension arm, take-up belt, and usual projector accessories.

Volume, tone, and power controls are placed on a panel at the base of the machine. At the front of the base a tilting control provides for screen alignment. The usual operating and framing controls are locating on the top of the projector. Gate release lever is on the side of the lamp housing adjacent to the gate. The sound system incorporates a stationary sound head, a standard exciter lamp, miniature tubes, and a wired circuit.

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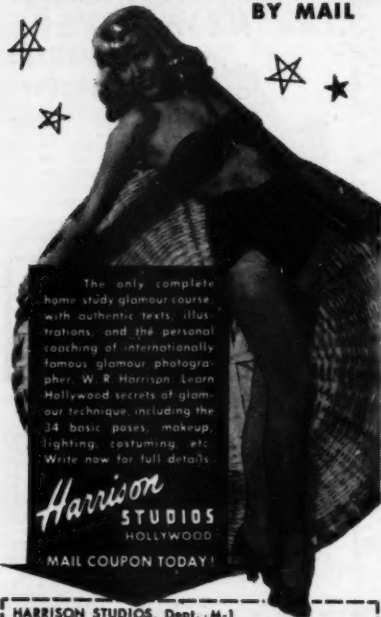
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The Magazine Camera

Equally in the limelight at the showing was the new Revere Magazine 16. It is one of the sweetest handling cameras that the writer has had the pleasure of swinging to his one good eye. The balance is perfect. The hands fit naturally to its surfaces which have no harsh corners. But the loading is a revelation.

If you've broken finger nails attempting to pull a recalcitrant magazine from its tight socket, if you've pried them loose after a balky spring didn't kick them free from their devil-imbedded position, if you've sworn and cursed and only then prevailed—you will appreciate the ease with which this camera is loaded and unloaded. With no previous experience we unloaded in two seconds at the third try, after that there was no stopping us. A flick of the thumb presses the latch upward, the cover springs open, and the thumb and middle finger can remove the magazine before you can literally "bat an eyelash." And the nice part of it is that your hands are still around the camera—where they can hold it from possible grief.

Another point that we liked exceedingly well was the practical way, in which the Micromatic telescopic viewfinder could be manipulated. The left hand falls naturally into position with the fingers extending over the top of the camera and resting upon the corrugated tube of the finder. We say corrugated advisedly, as it definitely is not a hard milled or knurled job. If you wish to see what a telephoto would do to the scene that you intend to film, all that is necessary is to roll your fingers on the tube, it revolves, and there is the image as your long focus lens will record it. The single-lens models have a two-position finder. One for the standard lens and the other for the telephoto. The turret model combines three positions for the lenses that will be in the turret.

Many other features are incorporated such as—continuous run; single frame exposure, remote cable control outlet; new

type ratchet winding key; film rating guide; footage indicator, exposure chart; and five operating speeds. Two models with two lens choices in each model are available.

The Model 16 with Wollensak F:2.5 coated lens will sell for \$127.50, including tax. With Wollensak F:1.9 coated lens in focusing mount, the price will be \$155.00, including tax. This is a single-lens model that is interchangeable with telephoto lenses.

The Model 26 Turret is equipped with a Wollensak F:2.5 coated lens and sells for \$152.50, including tax. With a Wollensak F:1.9 focusing mount coated lens, the price will be \$187.50, tax included.

And now back to Sam Briskin. If the word were not so trite he could be called a humanitarian. Building the company up from nothing to a power in the photographic manufacturing field he still has



SAM BRISKIN, left, presenting the \$25,000 check to **Roy Topper** of the Chicago Herald-American, **Walter Winchell's** representative for the Fund.

not lost touch with the individual as is so often the case. He stated that he has not been on the Revere payroll since 1939, yet, in some mysterious fashion, an amount recently appeared entered on his bank statement so he decided to do something about it. At the premier he did. A check for \$25,000 was handed over to the Damon Runyon Cancer Fund for use as the directors of that fund see fit.

But that is only part of Papa Revere. To the employees of the company he has



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given generously, of his time, and of the proceeds of their labors. In the past year he has raised their earnings 54 percent as a gesture of appreciation for their industry and loyalty and to combat the rise in living costs. He is a staunch crusader for lower prices and increased quality. This is apparent from the sales policy of his organization.

As an example of the progressiveness of the Revere Camera Company he cited the recently published figures, in a national weekly article, of the number of camera owners in the country. The round figure of 750,000 movie camera users was quoted and, said he, assuming that this figure is correct and also assuming that of these users 300,000 were 16mm and 35mm owners, then there were approximately 450,000 users of 8mm cameras in the U. S. This figure was for the period from 1934 to date. Revere only started to make cameras in 1939, and, since three years were dedicated to exclusive war contracts with no 8mm cameras in production, only a 5-year period can really be credited to them. Of the 450,000 users of 8mm film a Revere Camera is owned by over 240,000 of this number. The record of the company's camera sales, over what in effect was only a five-year production period compared to a ten-year period by other manufacturers, is the basis for this statement.

Papa Revere will not be satisfied until every one who desires a camera can purchase one at a price that he can afford. And this goes for many other photographic products as well. He believes, fervently, that no one should be denied. That only by progress and unrestricted use of improvements can every potential filmer be satisfied. He is absolutely against all forms of intermanufacturing control agreements, cartels, and special privilege concessions, and is doing his utmost to purge the industry of this malpractice. We could stand a few more Papa Reveres, both in the industry and in the nation. Good luck to you, Sam Briskin, and thanks for your latest achievement.

VACATION FILM

(Continued from page 57)

palm-fringed beach, there will be brightly colored flowers everywhere, crystal-clear springs with cypress trees wading in them, old Spanish buildings, and gleaming modern architecture. All of these will make ideal backgrounds for your action.

Aside from the beauties of nature, you'll want to train your lens on the colorful social life and beach parties, as well as the water sports that lure the athlete. Your principal photographic problem will be controlling the reflections that bounce back from the white sand and the water. The overall brightness will be so great that you'll find it necessary to reduce your lens aperture from one to two stops below normal in order to avoid over-exposing your scenes.

To avoid glare from the direct rays of the sun, always use a good sunshade. To make sure that the glare reflected from sand and surf does not spoil your scenes, a *pola-screen* is recommended. Used with black-and-white film, this device darkens the sky and the water without affecting the color rendition of other subjects in the scene—and it banishes the troublesome reflections, as well. Used with color film, it eliminates glare and darkens the blue of the sky without changing the color values of flesh tones or other objects in the scene. It's a handy gadget.

In filming water scenes in black-and-white, you'll want to use an orange or red filter. The 15-G orange filter provides full correction for sky and water, lending them a deep velvety quality without appreciably changing flesh tones. The 23-A red filter gives dramatic over-correction to sky and water, deepening them almost to black and making clouds and white sails stand out vividly. It is not recommended for close-ups of people, however, since it tends to "wash out" facial features.

Water sports—such as diving, swimming, surf-boarding and water-skiing—make fine movie subjects, especially when filmed in slow motion. Speed your camera

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up to 48 or 64 frames per second for best results, but be sure to give the scene a corresponding increase in exposure. Follow-shots from a moving boat are especially effective in filming swimming or water-skiing.

On the Desert

At desert resorts like Death Valley or Palm Springs, you'll find another movie-maker's heaven. You'll want to train your lens on the beauties of the desert landscape, the strange plants and animals that abound there, and the outdoor sports such as horseback riding and swimming. If you check in at a desert dude ranch, there'll be rodeos and round-ups, pack-trips and outdoor barbecues—all colorful subjects for your camera.

The clear desert air and brilliant sunlight are especially favorable for shooting color, since they enable you to stop down your lens for better definition and depth of field. The sunlight is, however, so harsh that you'll want to either shade your close-ups of people with a cheese-cloth scrim, or use heavy reflectors to fill in the hard black shadows that are cast. Reflections from the light sand will help somewhat, but they cannot be readily controlled.

Your biggest problem will be working around the terrific brightness-contrast ratio between the bright sand and other elements of the scene. In a situation of this type, it is difficult to decide what to expose for. Generally speaking, expose for the most important object in the scene, or the element which takes up most of the frame area. In long shots, you'll have to expose for the sand in order not to "burn up" the film.

Except when used for special effect, heavy filters are not recommended in desert filming because they only serve to accentuate the contrast problem. A light yellow filter (such as the Aero 2) will, however, help to create normal contrast between sky and sand in black-and-white shooting.

In the Snow Country

If you head for the mountains in order to try your skill at the snow sports, you'll

discover unparalleled movie opportunities as well as problems—because snow filming is one of the most spectacular and at the same time difficult phases of movie-making.

There'll be a lot to engage your ciné lens—the rugged beauty of the snow-covered peaks, the picturesque architecture of log cabins and ski lodges, as well as the thrilling action of the snow sports.

Photographically speaking, you may have your problems until you get the hang of filming in the snow. Firstly, you'll have the same brightness contrast problem that you had on the desert—only more so. The brilliant sun-lit snow will dominate the scene and burn up your film if you aren't careful to stop your lens down sufficiently.

On the other hand, if you *do* decrease your aperture to correctly expose the snow, the other elements of the scene are likely to be under-exposed. In order to make the best of a bad situation, expose for the snow in long shots where other objects take up only a minor part of the frame. In your closer shots, adopt angles which include a minimum of snow—and expose for the principal subject.

A 5-N-5 filter (a combination of Aero 2 and 50% Neutral Density) will do much to soften glare and contrast in snow scenes shot with black-and-white film. This filter darkens the sky pleasantly without increasing the contrast of the rest of the scene. It seems to bring out the texture of the snow, lending the scene a kind of rotogravure quality.

For close-ups, the snow itself will provide a certain amount of reflection, but the shadows will tend to have a bluish cast (if you're filming in color) due to the large amounts of ultra-violet in the mountain atmosphere—so you may do well to warm up the shadows with one or two gold reflectors, placed not too close to the subject.

In your long shots of mountain landscapes, the invisible ultra-violet rays will show up on the film in the form of haze. For shooting such scenes in color, it is always wise to use a colorless haze filter to weed out the ultra-violet. For black-

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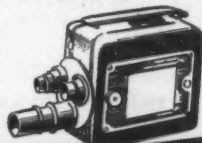
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and-white, a light yellow filter works fine.

In shooting long shots in color, you'll find that your skies will go very blue when you stop your lens down to correctly expose for the snow. There seems to be no practical remedy for this effect (which some movie-makers do not find displeasing). If, however, you are allergic to an unnaturally blue sky, there is no alternative except to shoot your snow scenes on a dull or cloudy-bright day.

Skiing is the most spectacular action that you'll find in the mountains and it offers a field day for the camera. Here, again, slow motion will do much to point up the grace and technique of the sport. Low angles against the sky are especially effective in showing skiers sailing off of snow drifts. To avoid blur, it is wise to keep your camera at about a 45° angle to the path of action. In order to accentuate the thrills of the sport, you might want to tilt your camera just enough to make the slopes appear steeper than they really are.

Titling and Editing

In order to give your winter vacation movie that professional touch, you'll want to do a careful job of titling and editing. Titles that really tie in with the story can best be made right at the "scene of the crime," if you remember to film them while you're still on vacation. We have already mentioned wayside signboards as a titling possibility. Be on the alert for such signs while shooting your action. Additional signboards, of the jagged-edge variety, can be built and painted when you get home.

At the beach, colorful main titles can be made by spelling out the words with sea shells on the sand. If you're in a hurry, draw the titles in the wet sand with a stick, and then let a wave (in the form of a bucket of water) wash the letters away.

On the desert, similar main titles can be made by spelling out the words with brightly colored stones, twigs or cactus pods. Or you might use an Indian blanket as a background and spell out the words with strings of wampum or beads of a

contrasting color.

In the mountains you can use pine cones or branches arranged against a snowy background. Use only as many subtitles as are necessary to make your story flow smoothly. These can best be written and filmed on a titler when you get home.

The next step is editing your footage. First, screen everything you shot and make a list of the scenes, briefly describing the action in each shot. Then rearrange these scenes on another list in the order in which you'll want them to appear. This is called "cutting on paper."

When you're satisfied with the proposed continuity, cut the scenes apart, trimming out all the obviously bad takes. Next, assemble your action so that each scene will have dramatic punch. Inter-cut your reaction shots with those of the main action, and then add your sub-titles where they will do the most good.

The final step is to put a case of beer in the refrigerator and invite your friends over to see something special in the way of a winter vacation movie.



Can't you bend over and show your brand so folks back home will know I was out west.



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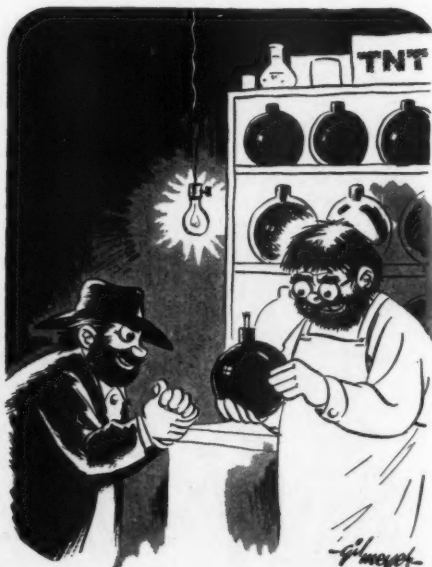
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Remote Control

(Continued from page 51)

operator the advantages of freedom in moving about a subject, plus the availability of slow shutter speeds (obtained by the use of the 'bulb' position on the shutter). Naturally, it operates smoothly with whatever faster speeds happen to be incorporated in a shutter.

If you want to make a cable release that offers maximum versatility, purchase an extra connector cable—the type that joins your solenoid to its battery case. Cut it in half, and attach a cable connecting plug (male) to the cut end of the half which leads to the solenoid, as shown in Fig. 2, part A. Attach a matching cable connector receptacle (female) to about six inches of lamp cord and substitute this for the six foot cord and phone tips previously attached to the battery and switch unit (the construction described above). This results in part B, Fig. 2. Now various



"This new model comes equipped with a built-in self-timer."

lengths of extension cord, parts C and D, similarly equipped with pairs of connector plugs and receptacles, can be interposed, or left out at will, to give close-up and remote control at any reasonable distance.

The other half of the flashgun connector cable is not discarded. Connect to it the proper electrical connector, resulting in Part F, and the same extension cords will permit the flash unit to be used at the same variety of distances from the camera for off-the-camera flash photography.

If your flash unit is equipped for flash by remote control and you have not yet purchased the remote switch for it, save yourself a few dollars by assembling a small doorbell, a few inches of lamp-cord, and another plug into a section like Part E, Fig. 3. This is used in conjunction with Part F and either extension cord for remote control in flash photography. You may observe here that uniting Parts A and F restores the original cut connector cable.

Finally, there is a feature which may be of interest to stereo enthusiasts. If two cameras, similarly equipped with solenoids, were connected through a multiple electrical plug to the battery (two of Parts A would be needed, of course), it could then be used in tripping the shutters of both cameras simultaneously for action pictures in stereo, or for any work in which such synchronization is essential.

OUR COVER PHOTOGRAPHER

The Chicago street scene by Jack Kline on this month's cover is the first of the 1947 MINICAM Cover Contest Winners to appear. It was made at dusk early last August with a fifteen-second exposure at F:5.6 on type B Kodachrome. The camera was a Graphic view camera sporting a 6½" Tessar F:4.5 lens.

A lithographer by trade, Jack was born in Germany (of American parents) in 1915, and first saw this country in 1939. His wife shares his interest in photography to the extent that she enrolled with him at the Chicago Institute of Design. Later, Jack took an advanced professional course at the Chicago School of Photography. MINICAM's January cover represents his second attempt to sell his work for magazine use.

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Must I Tone It?

(Continued from page 37)

it is a snow scene? I paint and photograph snow every winter and I am quite sure that toning a snow scene blue merely kills its snowy quality. True, the shadows on snow at certain times appear blue — and photograph in color even bluer than they appear to the eye. But is this any reason for putting the whole brilliant scene of flashing colors into a blue straight-jacket?

Mr. X, for example, makes a shot of two pines leaning into the wind, their bark plastered with snow. They stand in a nicely composed landscape with a barn in the background. Being in the swim and knowing that exhibitions are full of snow toned blue, Mr. X promptly gives his print the works. Merely because of herd instinct plus the fact that there was a suspicion of ultramarine in the shadows and cobalt in the sky (when a sky is cerulean, there is little blue in the shadows), Mr. X ignores the dazzling brilliance of opalescent snow, the rich browns and greens of the trees and the bright red of the barn. These he sacrifices to the worship of dull, artificial blue. And Mr. X is the guy who guffaws at his wife's "silly" hats!

Rarely will Mr. X have a reason for blue-toning a snow shot as valid as the photographer who wanted to frame a scene for his living room wall and blue-toned it so that it would harmonize with the rest of the room's color scheme. More often, Mr. X (never admitting that he blue-tones snow because "everyone else does") will insist that blue conveys the sense of extreme cold.

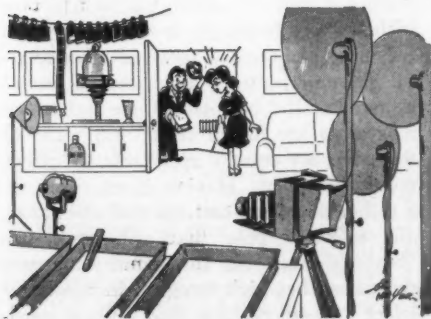
Does it really? And if it does, is hammering home a known fact about temperature worth sacrificing the increased brilliancy of colors that snow lends a scene? No natural subject is in monochrome. In nature, even in the predominating tones, there are a multitude of tone gradations. Translated into black-and-white, the human eye can visualize these gradations;

given a single arbitrary, over-all tone to work with, the eye's translating powers wane.

Lovers of toning sometimes argue that in toning they are following the practice of artists who have, since the time of the cave-men, used other colors besides black for drawing. Cave drawings of animals were done in red and yellow as well as black. Sanguine (a pale orange-red) is an old favorite, and other colors have been used in all periods.

Black and red or black and yellow are stimulating visually and definitely give life to the cave drawings. Sanguine is charming for some sketches of nude figures and of girls' heads. (I admit that I object less to the toning of nudes than other subjects because nudes are nearly always rather unnatural anyway.)

This being the case, does it follow that photographers are automatically justified in doing likewise? Not unless one is willing to concede, by the same form of logic, that since honey and mucilage both originate in plants, they are equally edible. Both visually and psychologically, drawings and photographs are two different forms of art. As I see it, the use of a toner as a novelty, or "because everyone else does it" or as the technician's delight in technique, is inexcusable. When the day arrives that thinking photographers hesitate to reach for a toning solution merely because critics say it is "right" for a particular scene—on that day photographic slanders against nature will take an awful slump.



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GLAMOUR MADE TO ORDER

PART I

(Continued from page 35)

terial would be broadened out at the top perhaps for the full width of her shoulders or sometimes even part way down her arms.

Having pinned the material in front, swing Susie Q. around and fasten the other end of the material to the waist band in back as shown in Fig. 10, being sure to stretch the material *tightly*. Do the same things with a second strip of material, then shape up the area around the shoulders into whatever kind of sleeve effect you may like. Any loose material at her sides should be stretched back and pinned to the waist band just above the ilium. This completes Susie Q.'s costume—the rest is a matter of lighting, posing, head positioning, and expression.

Posing

Let's be frank and admit that a radical change in the hair-do will make a radical change in Susie Q.'s appearance. But supposing you are not a hair stylist—what then? Well, every girl knows how to do up her hair so that it is photographically acceptable. It may not be as good a job as a professional hair stylist might turn out, but that makes little difference. Tell Susie Q. how you want her to fix her hair (taking into consideration the contours of her face) and let her go to it. Or, for your first shot, let's throw caution to the winds. Except for a good brushing to smooth it out, let's make this first picture without even bothering to change her hair.

Ninety per cent or more of all successful glamour portraits are based on one of a mere handful of poses. Movie and screen magazines are full of them, and many of the poses are equally applicable for either men or women. Having given Susie Q. a rather décolleté costume you will naturally select a pose that will emphasize "bosomishness." At the same time you must keep her high forehead in mind and select a head position that will, if possi-

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(ALL TRANSACTIONS BY MAIL ONLY)

ble, reduce its apparent height or, at least, not emphasize it. This is where the law of perspective comes into effect. By slightly raising Susie Q.'s chin, her forehead will be tilted back somewhat farther away from the camera—hence will appear a little smaller. The difference will be minute, but it is enough to keep the forehead under control. Overuse of perspective will create distortions and completely eliminate a likeness.

So, having added earrings and a breast pin to doll up the V-neck costume a bit, you are ready to make your first shot. You could further embellish the picture by use of costume jewelry, flowers, a corsage, or whatnot, and by the introduction of an interesting background, but let's keep this first shot as simple as possible. The same with lighting. Two lights will be enough. Your key light will be slightly to the right of your camera to outline the nose and high enough to take advantage of the eyeshadow and the curvature under the lips. The second light should be used, overhead, or above, behind, and to one side of her. Its purpose is to highlight her dark hair so it will show up against the dark background you have chosen. Let Susie Q. gaze directly into the camera with her face and lips relaxed. The result will be a picture something like our illustration. There isn't anything remarkable about this first picture—it is just like dozens you will see in the screen magazines. It is simply a good standard, glamour shot—but even the most prejudiced must admit that it does a nice job for the model as compared with Susie's original "mug" shot.

Next month we'll discuss costuming, posing, expressions, and glamour lighting in much greater detail.

Homemade Screen

Without a doubt, a beaded screen is the most efficient in reflecting the light of a projector back to the audience. Unfortunately, larger sizes are quite expensive and many amateurs thereby fail to show off their slides or movies to the best advantage. A very good substitute for a beaded screen may be made by securing a large piece of plywood, masonite, wallboard, or even heavy cardboard and painting it with aluminum paint.—John Stockwell.

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for films taken with Leica, Contax, Argus, Retina, Kodak 35, Mercury II, Univex I and similar cameras. There is no extra charge for the ultra fine grain developing of your film in any of the services listed. Prices include postage.

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INSIDE LOOK

(Continued from page 49)

the cameras, the films, or the techniques because there can be no technical progress without creative progress. On *Look*, the photographer never has been regarded in the traditional light of "a reporter with his brains bashed out." He is a highly skilled craftsman, and within the limits imposed on him he is a highly creative artist. Ideally, he can't be just one—he must be both.

Photography, as a story telling medium, is a mere infant. It gained impetus and stature in New York and in Hollywood, with moving pictures as the keystone of the technique. In still photography, advances have been slower. American picture magazines are barely 10 years of age. Thus, the camera-journalist or the photo-reporter is professionally a young man. The writer, on the other hand, is professionally as old as the ancient Egyptians

ORDINARILY a "tough" camera subject, Senator Taft was unaware that this picture was being taken. Result: he was smiling and completely relaxed as he answered the questions of a *Look* editor. Meanwhile, the 35mm camera was being used unobtrusively by Doug Jones.



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POTATO PANCAKES photographed by Bob Hansen with a 4x5 view and one spotlight helps to prove that *Look* photographers must be, above all else, versatile photographers. Still life pictures shot in the studio are work which must often be interspersed between an action sequence or a portrait sitting.

who cut hieroglyphics into walls or the artist who accompanied these hieroglyphics with crude drawings. Before the turn of the 20th century, millions of people wrote, and thousands drew—but only a handful took pictures.

Today, it is different. You need only to take a stroll on a Sunday afternoon to be convinced that the urge to take photographs has now captivated people by the millions. Small boys, spinsters, businessmen, grandmothers—all carry cameras. They use everything from \$1.50 boxes to \$300, \$400, and \$700 precision instruments. The profession is growing in stature accordingly. Young men are now taking liberal arts courses sprinkled with economics, history, chemistry, physics, art appreciation, and other classes for the express purpose of becoming photographers—when they graduate. The profession is going through the same evolution that has transformed the newspaperman from a shaggy, ink-stained, tavern-haunting hack into a cultured citizen.

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ciple, films with less grain and more speed, lighting equipment which will enable a photographer to get needle sharp the features of the gent in the upper tier in Madison Square Garden, 100 yards away. It will bring into the trade thousands of educated, hard-driving youngsters who will express their ambition, their ideas and their personalities through these mechanical marvels. It will bring, for the exalted few, fame and fortune on a par with that enjoyed by our most publicized writers.

It will bring, as well, a new sense of responsibility and judgment, an increased creativeness and artfulness. For just as the need for the old-time, rough-neck newspaperman is gone, so is the need for the old-time, rough-neck photographer going. The need now is for sharper thinking, for more artistic thinking, for more natural interpretation. No matter how wonderful are the gadgets to come, the man behind the camera, like the writer behind the typewriter, or the executive behind the desk, must still be master of the tools he commands.

It was with deepest regret that we learned of the tragic death of Jack Guenther in the Bryce Canyon plane crash last October 24th. This youthful executive who so readily agreed to tell MINICAM readers his own experiences with LOOK'S photographic problems, was 33 years old. Photography has lost an ardent friend.

ARE YOU COLOR CONSCIOUS

(Continued from page 71)

Larger Transparencies

As more and more shows are accepting transparencies in sizes larger than 2"x2", something might be said about them. In the past, most large transparencies have been shown by means of a light box (a sheet of ground glass illuminated from behind, the whole being mounted in a ventilated box), but recently, as larger projectors have become available, some salons have projected transparencies mounted in the standard 3 1/4"x4" lantern slide glasses.

These glasses, with masks to match, can be bought in photographic stores. It should be remembered that these slides are always projected with the long side horizontal.

Recently workers in the $2\frac{1}{4}'' \times 2\frac{1}{4}''$ film size have been cutting down their transparencies and mounting them without masks in $2'' \times 2''$ glasses. Most projectors made for $2'' \times 2''$ slides will not project the entire surface of such slides, and the corners are cut off; in some projectors a small square in each corner is not projected. These defects in projection have not, however, been considered objectionable, and the larger size of the projected image has been very impressive. At least two shows limited in size to the $2'' \times 2''$ mounts have accepted and projected such slides, and shows making no limit on size accept them without question. Projectors taking the full $2\frac{1}{4}'' \times 2\frac{1}{4}''$ mounts have recently appeared in the market, but it will probably be some time before these are generally used in salons.

In conclusion, let us assume that you have taken your pictures, have spotted and retouched them, have titled and labelled them, have packed them for shipment. It all seems like a good deal of trouble. And trouble to what purpose? In answer it might be said that any kind of artist finds his fullest and final satisfaction in presenting his work to an appreciative audience. This is as true for the photographer as for the painter, the sculptor, the poet, or the musician. Self-admiration is good for little, and there is deeply engrained in the human character the impulse to share satisfactions with others. Unless the color worker, like artists in other media, lets others see his work he is depriving himself of the fullest measure of joy from his work. Through the color slide salon he can reach his largest and most appreciative audience.

"Six Slides for Salon Success?" is the title of another color feature coming up soon. This one is also written by MINICAM'S new Contributing Editor, Karl A. Baumgaertel APSA.

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THE THIRD TRAY

(Continued from page 60)

top, they should also be poked frequently
and gently with the hypo paddle.

All the troubles that might occur during
this period are not immediately apparent.
In a few years, however, the appearance
of yellow stains, or fading of prints can be
very exasperating. Even the most casual
snapshot acquires value in years to come.
So, when the fixing bath turns milky or
froths at the surface, or even if it shows
signs of reasonable wear and tear, change
it and save your tears.

Washing

Fixation is only one of the steps toward
the making of a good negative. It is still
not complete until the residue of the fixing
salts are washed from the negative or
print. While proper zxing eliminates half
of our potential troubles, proper washing
is likewise necessary for reasonable per-
manency. The sole purpose of washing is
to remove the hypo and soluble by-prod-
ucts remaining in the gelatin or paper.
The secret of successful washing is to have
the water run vigorously over negatives
or prints, and changed as often as possible.

One method of checking the rate of
flow in tank or tray is to pour some red
ink in a tray and time its removal. The
water should replace itself from 8 to 10
times an hour (depending on tray size).
At this rate, films can be freed of hypo in
about 30 minutes. The efficiency of film
washing is not greatly affected by water
temperature, but is dependent on the
rapidity of a complete change within the
washing vessel, since hypo has a nasty
habit of diffusing itself throughout the
entire container. Negatives or prints
should not be added to those already
washing; this simply spreads the freshly
added hypo over the first batch, and wash-
ing must start again from this point.

Due to their fibrous nature, prints re-
quire more washing. During this time,
they should be moved and separated fre-
quently. Unlike negatives, prints will wash

more effectively in warm water; though excessive warmth will soften the emulsion, so care must be taken. If the water runs cold, prints require longer washing. For average temperatures—around 70°—single-weight prints should be washed at least 60 minutes; double weights, from one to two hours depending on the number in the tray. Large 14x17's should be washed two at a time back to back for at least 60 minutes.

The Hypo Test

For those who must be sure—here is a formula for testing the future permanency of your prints which costs only a few cents to mix. It is also available in kit form at your dealers.

Water, about 70° F. 8 ozs.
Potassium Permanganate 4 grains
Sodium Hydroxide 8 grains

After mixing, in above order, keep in a stoppered bottle as a stock solution; it should last a long time.

Pour an ounce or two of plain water into a small graduate, add a few drops of the solution with an eye-dropper. It is now violet in color. Take a handful—six or eight—prints from the washing tray, and allow them to drain into this solution. A trace of hypo will cause the color to change from violet to orange. If more than a trace of hypo is present, it will change from violet to orange to a yellowish-green. If there is no discoloration of the violet, you may go to the head of your class; washing has been complete.



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CAMERA CLUB

NEWS AND IDEAS

Fred Muhs, Field Trip Chairman for the **OAKLAND CAMERA CLUB** has provided members with plenty of opportunity for transportation shots. In October about forty-five fans photographed the beauties of San Francisco bay from the excursion steamer, "*General Frank M. Coke*." The trip took about three hours and skirted close to Alcatraz (but not too close), the waterfront, and provided new angles on the Bay Bridge as well as the Golden Gate Bridge. After lunch at Fisherman's Wharf, this photogenic spot received its share of exposures.

In November, members met at the International Terminal at the Oakland Airport. Guides paved the way for shots of the U. S. Weather Bureau, CAA Communications Dept., and Airways Traffic Control, planes and hangars, U. S. Naval Air Station and everything else in sight. For those who wanted to get into the air, arrangements were made for 45 minute trips in a C-47 in groups of 24 at a cost of \$2.50. The Port of Oakland and the Chamber of Commerce stood by with prizes for the pictures most suitable for their use.

Camera fans in the New York metropolitan area had themselves a photographic field day recently when the Lionel Corporation, manufacturers of model electric trains, launched a photo contest believed to be the only one of its kind ever undertaken.

Held at the Lionel Trains Railroad Panorama in Manhattan, the contest invited shutter bugs (via newspaper ads, posters, letters, etc.) to come in and snap pictures of miniature trains in a scenic wonderland for cash prizes totaling \$550.00.

Official count for the four-day jamboree—October 22nd through the 25th—was 5,950, including 3,487 who turned up on the final day.

Kibitzers who watched the camera fans at work discovered the truth in the statement that camera fans will do literally anything to get the perfect shot. One enterprising young lady, Evelyn Pederson, anxious to obtain an unusual upside-down shot of trains and accessories, hung by her legs from a trapeze-like arrangement which she had rigged up for the occasion.

Following the mammoth lens festival, a total of 53,791 used flash bulbs were counted, testifying to the enthusiasm with which entrants photographed everything in sight. A percentage spot check indicated that approximately 69,000 pictures were snapped.

Idea Department

There's hardly a camera club which hasn't had many a bull session about exposure, but did you ever have a meeting when you got down to brass tacks and found out about the

real what for? We'd like to tell you about a meeting which the CONNECTICUT VALLEY C. C. had this fall. It's something you could use in your own club sometime when the program committee gets in a jam for something to do at the next meeting (That's about half the time, isn't it?) The Connecticut Valley meeting opened with a panel discussion about exposure—what is a correct exposure, how do you determine it, can you get it without a meter, and so on. The opinions were many and varied, so the chairman pointed to a certain object in the room and asked every member to guess what exposure he thought it would take with the room light falling on it just as it was. (The Program Committee had arranged both the object and the lighting carefully beforehand, but nobody knew that.) The guesses ranged from three seconds to five minutes, and emphatic were the arguments in support of all of them.

Finally, one of the members played squarely into the hands of the P.C. when he innocently remarked, "Seems to me the only way to settle this is to set up a camera and try all of them." That was precisely the ideal! So out came a Rolleiflex loaded with Plux X. They made twelve exposures of this object, starting with F:11 at a second and doubling each succeeding exposure by diaphragm opening and length of time till the 12th exposure was 2048 times the first. The roll was developed right then and there, fixed and rinsed, and brought out for the assembled multitude to view. You'd have to see it to believe it. It showed what a tremendous latitude we have on monochrome film, because at least five of the negatives would make excellent prints and there wasn't one of the twelve which wouldn't yield some kind of a print with a little finagling. The experiment showed up things about contrast and shadow detail too, which we haven't the space to discuss here. But try the scheme in your own club some night and see if you don't learn a lot about exposure you didn't know before.

—Newell Green, A.P.S.A.

THE AMATEUR MOVIE MAKERS OF QUEENS held its first meeting on Wednesday evening, October 8th.

Meetings will be held every 2nd and 4th Wednesday at 108-10A Liberty Avenue, Richmond Hill at 8:30 P.M. All amateur 8mm and 16mm fans interested in joining this organization should contact Mr. Harry Jampol at the above address or attend the next meeting.

A program has been planned to cover all phases of movie photography including lenses, lighting, composition, titling, etc.

Two years ago the **KINGS CAMERA CLUB** of Hanford, California assembled a set of 50 2x2 Kodachrome slides for loan to other clubs. These were so well received that another set, (No. 2), of 50 slides is now available. The only expense is transportation, to be paid by the receiving club.

Requests for datings should be mailed to the secretary, E. R. Nash, Rt. 4 Box 122, Hanford, California.

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ONE DEALER'S POINT OF VIEW

EL CAMINO REAL COLOR PICTORIALISTS, LOS ANGELES CAMERA CLUB, the PATIO CAMERA CLUB and PICTORIAL ASSOCIATES OF LOS ANGELES are some of the clubs who are using the studio meeting room of the new Acme Photo Service at 4077 W. Pico Blvd. in Los Angeles. E. R. Ouimet, known as "Eddie" to all and sundry, has dedicated his new building to serving the public. Not only is there a complete photographic shop catering to every need of the amateur, from rank novice up, but there is a full line of all materials for the professional in an upstairs department.

A rental darkroom is available with enlargers covering the range from 35mm to 5"x7" negative sizes—starting with the simplest type and going to the most complex.

There is a large studio in Acme Foto Service's new building, complete with props, lighting equipment, etc. This studio doubles in brass as a club meeting hall where large groups may meet in comfort. Although many clubs are having regular meetings here now, Eddie says there is always room for more. Clubs or professionals can use the studio facilities by making arrangements in advance. Two walls of the studio are arranged to take prints in standard 16x20" mounts, thereby facilitating print judging in competitions and allowing salon exhibitions. A large screen and high powered projectors are on hand to permit slide or movie projection from any standard size film.

In the rear, soon to be completed, is a large garden, in which various sets will be arranged after the fashion of a miniature golf course, so that anyone may take pictures against attractive, exotic backgrounds.

A large parking lot, exclusively for Acme Photo Service patrons, adjoins the building. There is space for approximately 100 automobiles.

Eddie's famous collection of antique cameras, all of which are in operable condition, will be on display again shortly.

"Come in and see us," says Eddie and his staff, "We'll be glad to talk to you and we'll help you solve your problems, big or small, hard or easy."



In the recent national animal photography contest sponsored by the Brookfield Zoo and the CHICAGO NATURE CAMERA CLUB, the major winner was H. J. Ensenberger, of Bloomington, Ill. His "Intrusion" not only won first in the print classification, but also the \$100 special prize for the best picture made at the Brookfield Zoo. Other print winners were George Malone (New York), H. B. Stanton, Ben Hallberg, George Bushman, Dorothy Bender, and Bernard Roloff (Ill.), and Samuel Mennuiti (Pa.).

Major slide winner was Alice Stark, of Toronto, Canada. Other winners included M. F. Friedman (Washington, D. C.), H. E. Foote (New York), Frank Bazzoni, Blanche Kolarik, and Alice Bloomberg (Ill.), and S. Rubenstein (New York).

Judges were Ralph Graham, Americo Grasso, and E. H. Lehman, APSA.

Kitchen Tested Recipes

Chromium intensifier will save prints lacking in depth and print quality.

Many a weak, undernourished print has found its way into the incinerator when the judicious use of intensifier might have saved it for posterity. Not only will chromium intensifier add print quality to weak prints, but will also give them a pleasing warm brown tone in the process. Intensification will save valuable paper, and in many cases add just the right quality, not to be obtained in any other way.

The regular chromium intensifier as recommended for films (Kodak In-4), has been used with good success and is as follows:

Stock Solution—

Water	24 oz.
Potassium Bichromate	3 oz.
Hydrochloric Acid C. P.	2 fl. oz.
Cold Water to Make	32 oz.

Add the acid to water while stirring slowly.


A dilution of one part stock solution to 10 parts water is suggested for films, but for papers may be carried as far as one to 20.

The well-soaked print is placed in the bleach and thoroughly agitated until the black image has completely disappeared. This time will vary with different papers and if bleaching proceeds too slowly the strength of the solution may be increased.

Following the bleach the print must be thoroughly washed to eliminate all of the bichromate! With cold water this may take as long as two hours and can be determined when all the yellow stain has been removed from highlights and clear portions of the print.

The picture is then redeveloped in any non-staining, fairly rapid developer which does not contain a high concentration of sulphite. D-72 is satisfactory.

To prevent frilling or blisters it is well to give the print a quick rinse and place it in a hardener immediately following redevelopment. No treatment in hypo is required nor should be used, but thorough washing should follow.—*Washington Council Bulletin.*



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Book Reviews

BY EVERETT A. HOUGHTON

PORTRAITURE, compiled by the editors of *The Camera*, \$3.50.

With a certain amount of expansion and modernization, this volume is composed of material previously published during the past few years as *Camerettes* in *The Camera* magazine.

The book, consisting of one hundred and ninety pages, is divided into sections on Home, Glamour, Male, and Child Portraiture. Three additional chapters are devoted to draping and lighting the model, and to hair-dos. Most of the articles are by authorities in their fields. Roy Pinney discusses baby pictures, Fabian Bachrach, men, and Bruno of Hollywood, glamour, for example. The articles are generously illustrated—there are over 250 illustrations in all—including a special section of notable portraits.

Compilations of this sort almost always reveal an unevenness of quality, and such is the case here. Most useful and satisfactory to the amateur will be the beginning chapter of Portraiture at Home by David B. Edmonston and the chapter on Principles of Portrait Lighting by Nicholas Haz. But several of the articles on Glamour work are little more than personal interviews with the photographer, and the vast subject of male portraiture is all but skimped in the Bachrach piece.

The editors have made a good start. The make-up is attractive, the paper of good quality, and the illustrations well rendered. No doubt some day there will be a revised or second edition, and with the elimination of the few weak articles and the amplification with new material of the topics which have been somewhat skimmed, we shall have an A-1 job on general portrait work.

BUSINESS GETTING PLANS FOR THE PORTRAIT STUDIO, by W. R. Harrison, \$10.00.

As scarce as pre-war prices is the combination in one personality of first-rate photographer and first-rate business man. W. R. Harrison, the West Coast portrait photographer of "Harrison of Hollywood" fame, is that rarity, a skillful business manager who has managed to build up and operate a thriving chain of successful studios while at the same time maintaining a high standard of portraiture.

We have many books from top-flight professionals in which the writer has willingly revealed the special secrets of his photographic technique. But this is the first book within recent memory in which the authority has openly and frankly discussed his business technique. For this reason it should have a wide audience.

Harrison's work is remarkable for the logic of its construction and for the clarity and simplicity of its explanations. Beginning with the point that the three main sources of any portrait income are inevitably first, photographs of children, especially babies, second, weddings, and third, young women from 18 to 25, he then outlines in detail forty-two separate plans by which such business may be drawn to the studio. For example, the first plan is called "The Expectant Baby Campaign," in which he suggests perusal of the daily newspapers for "shower" announcements and a follow-up card to the prospective mother congratulating her on the coming event and mentioning that a gift for the baby awaits her at the studio. Each of the following chapters is devoted to a similar business-getting campaign, so that at the conclusion the reader has before him forty-two distinct and separate operations calculated to increase his business. Not all, however, are aimed at the income sources of children, weddings, and young women, for seasonal, merchant, and group campaigns are outlined as well.

At present Harrison's work is in the form of a ninety-page pamphlet, with a few illustrations. It would be a vast improvement for the reader if some publisher would take it over and improve the format, increase the illustrations, and hire a proofreader to correct some of the somewhat annoying typographical errors. But even as it is, it is invaluable for the professional. (Obtainable only from MINICAM or from the Harrison Glamourgraph Studios, 6404 Sunset Blvd., Hollywood 28, Calif.



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FOR YOUR PARTIES—Glamour, travel, comedy—8mm, 16mm films. Slides. Two-scene Kodachrome sample film—dollar. Sample slide—35c. Catalog, film sample—quarter. Campus Films, 668-D, Ithaca, N. Y.

YELLOWSTONE IN COLOR. Six selected 2x2 slides \$2.00. John Atterbery, Morrisonville, Illinois.

NIAGARA FALLS—Recall your visit—2x2 slides mounted. Set of 12 all colored \$4, postpaid, single 40c. Ideal gift. Send 10c for monotype sample and list. W. M. Gager, 1318 Lafayette Ave., Niagara Falls, N. Y.

ART Students and Artists. New 1948 selection 2x2—35mm mounted color slides—Midwest Hollywood distributors. 3 for \$1.00—20 for \$5.00. Nyles Art Guild, Box 201, Skokie, Illinois.

GORGEOUS MODELS! Art negatives, 3 different, \$1. Ten prints, \$1. Pilgrim, Box 194E, Springfield, Mass.

HOME MOVIES—Sound, silent; lists 3c; projection Kodachrome sample "Allure," \$1.00; natural color slides, art views, sample, 35c. Galloway Films, 3008 5th St., S.E., Washington 20, D.C.

35MM ART SLIDES in beautiful color—latest releases, 10 for \$3.50 postpaid. Fresh Anco 20 exposure 35mm Color Film, 3 rolls for \$4.50. NEW Surplus Kodak No. 1 four section all-metal tripods, \$4.95. Please include approximate postage. Gamerman's, 3808-B Eastern Ave., Baltimore 24, Maryland.

PRINTS from your movie films! Yes. Send a small piece (Color, Black and White) and one dollar to get enlarged negative and 2 enlargements. Curio Photo, 1187 Jerome Ave., New York City.

KODACHROME SLIDES of wild flowers, butterflies, landscapes, Germany. Free lists, Allen's Photo Studio, 2715 Beverly Drive, Gary, Indiana.

SAVE! Latest movies, slides, cameras, projectors! Surprise Kodachrome projection, sample, \$1. Catalogue, sample, 10c. Poorman, Schuykill Haven, Pennsylvania.

YOU are invited to join the World's largest Movie Society and enjoy its many advantages. Details upon request. International Cinematographers, 6770 Hollywood Blvd., Suite 518, Hollywood 28, California.

PROJECTION SLIDES IN KODAK READY MOUNTS—Made from your negatives, any size from 35mm to 5x7, 10c each. From photographs, \$1.75 a dozen. Large selection black & white mounted Southwestern Slides, National Parks, Rodeos, Indian Life, etc., 20 for \$1.00. Samples, list, 25c. Rogers Studio, Box 134, San Diego 5, California.

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BEAUTIFUL Kodachrome slide and lists. 25c. Slide Supply Service, 3111 West Tuscarawas, Canton, Ohio.

HOLLYWOOD FILMS—Color sample. \$1.00. Catalog, 10c. Stone, Lunenburg 11, Mass.

A CHILD IS BORN BY CAESARIAN DELIVERY. The Outstanding home movie production. Project it yourself free. Send postcard today. Movie Films, Hamilton 6, Ohio.

8MM-16MM films, equipment; bargains, 400 ft. Kodachrome, B&W 8mm and 16mm. Medical Research Film Library, Dept. D, 1569 Broadway, Brooklyn 7, N. Y.

GLAMOUR-GIRL PHOTOS! Samples. Wholesale Prices 25c. Hale Photo Service, Hutchinson, Kansas.

NEW CAESARIAN DELIVERY—Latest Hospital Photography now available. 400 ft. Kodachrome, B&W 8mm and 16mm. Medical Research Film Library, Dept. D, 1569 Broadway, Brooklyn 7, N. Y.

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COLOR SLIDES—Travel, nature, etc. List, sample, 30c. Kelly M. Choda, Los Alamos, New Mexico.

RARE 8-16mm silent, sound films. International, 2120 Strauss, Brooklyn, N. Y.

BUY, SELL, TRADE 16mm and 35mm Motion Picture Equipment for studio, laboratory. New catalogue free to producers. Camera Mart, 70 West 45th St., New York.

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CUSTOM ART SLIDES—\$1.00. Three for \$2.00. You describe model, pose desired! Customfinish, Box 1702-M, Rochester 3, N. Y.

8-16MM SOUND SILENT film bargains. Arts, glamour subjects, comedies and westerns. Large list dime. Warington Films, 1418 Knecht Ave., Hawthorne 27, Md.

BOOKS—EDUCATIONAL

CAMERAMAN'S HANDBOOK—Improved, enlarged, revised. Latest edition covers 35, 16 and 8mm, sound and silent. Postpaid \$5.00. Hollywood Photographic Supply Co., 6025 So. Vernon Ave., Los Angeles 44, Calif.

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MAGAZINES (back dated)—Foreign, domestic arts. Books, booklets, subscriptions, pin-up, etc. Catalog, 10c (Refunded.) Ciccone's, 863 First Ave., New York 17, N. Y.

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MAKE BIG MONEY selling our new sensational films. Send for sample movie and free wholesale price list: \$10.00 16mm sound; \$7.50 16mm silent; \$2.50 8mm. Standard Pictures Corp. Universal City, Calif. Dept. F.

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MODELS PREVIEW for January contains illustrations of photos of more than a hundred attractive girl models available to pose personally for reputable, responsible commercial and amateur photographers and artists. Big 32 page issue also contains complete list all United States and Canadian models organizations. For two issues MODELS PREVIEW send one dollar to PHOTO PUBLISHERS, Drawer L, Winnetka, Illinois.

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SALONS AND EXHIBITS

★ FOLLOWS P. S. A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Sixteenth Detroit International Salon of Photography.				Detroit Institute of Arts, Detroit, Mich., Dec. 21-Jan. 11
Exhibit to see	★Thirteenth Annual Des Moines International Salon of Photography.				Hall of Photography, West Fourth St. at Keosauqua Way, Des Moines, Iowa, Jan. 1-21
Exhibit to see	★10th Annual Springfield International Salon of Photography.				The George Walter Vincent Smith Art Museum, Springfield, Mass., Jan. 2-21
January 10	★First Cuban International Salon of Pictorial Photography.	Mr. Angel de Maya, Club Fotografico de Cuba, Ave. Italia 305, bajos, Havana, Cuba.	4	\$1.00	Club Fotografico de Cuba, Havana, Cuba, Feb. 13-Mar. 5
January 14	★Seventh Chicago International Salon of Photography.	Mrs. Anne P. Dewey, Chairman, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.	4	\$1.00	Chicago Historical Society, Clark St. at North Ave., Chicago, Ill., Jan. 25-Feb. 26
January 15	★Fifteenth Wilmington International Salon of Photography.	Fred A. Brunck, Chairman, No. 8 Corinne Court, Villa Monterey, Wilmington 278, Del.	4	\$1.00	Delaware Art Center, Wilmington, Del., Feb. 8-29
January 17	★Third Chicago International Exhibition of Nature Photography.	H. J. Johnson, 1614 W. Adams St., Chicago 12, Ill.	4 prints and/or slides	\$1.00 each group	Chicago Natural History Museum, Chicago, Ill., Feb. 1-28
January 17	★Sixth International Western Canadian Salon of Photography.	Cyril G. Palmer, Salon Secretary, 318 Smith St., Winnipeg, Man., Canada.	4 monochrome and/or colour	\$1.00	Art Gallery, Winnipeg Civic Auditorium, Winnipeg, Man., Canada, Feb. 14-27
January 30	★Eleventh Annual Circle of Confusion Salon of Photography.	M. S. Funk, Salon Chairman, 812 S. Painter Ave., Whittier, Calif.	4 prints and/or slides	\$1.00 each section	Whittier Art Gallery, Whittier, Calif., Feb. 15-29
January 31	★4th San Francisco International Color Slide Exhibit.	Walter Sullivan, P. O. Box 1220, San Francisco, Calif.	4 2x2 slides	\$1.00	Museum of Art, San Francisco, Calif., Feb. 14-21
February 15	★Great Falls Camera Club Second Annual Salon of Photography.	Jack B. Hermanstorfer, Chairman, 118 1st Ave. South, Great Falls, Mont.	4	\$1.00	Public Library, Great Falls, Mont., Mar. 1-14
February 16	★Philadelphia International Salon of Photography, 1948.	Ruth N. Clery, Salon Secretary, 4713 Chester Ave., Philadelphia 43, Pa.	4	\$1.00	The Free Library of Philadelphia, Logan Square, Philadelphia, Pa., Mar. 6-28
February 18	★8th St. Louis International Salon of Photography.	Jane Shaffer, Salon Secretary, 5466 Clemens Ave., St. Louis 12, Mo.	4 monochrome and/or color	\$1.00 each group	City Art Museum, St. Louis, Mo., Mar. 1-20
February 21	Second Michigan Salon of Native Wildflower Photography.	Roger E. Richard, Chairman, Box 283, W. Dearborn, Mich.	4 color slides and/or transparencies	\$1.00	Convention Hall, Detroit, Mich., Mar. 13-21

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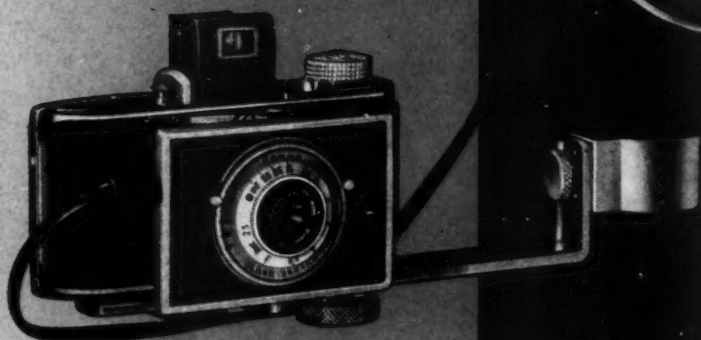
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